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SYMPHONY SEASONS BEGIN IN FIVE MAJOR CITIES

ORMANDY CONDUCTS AT OPENING IN PHILADELPHIA

Fritz Kreisler Is Soloist in Initial Programs of Season—Plays Mozart and Beethoven Concertos

Walton Work Heard

English Composer's First Symphony Given American Premiere—Hofmann Soloist in Chopin Work—First Youth Concert Draws 3,000

PHILADELPHIA, Oct. 18.

WITH Eugene Ormandy making his bow, as a regular conductor of the organization, and Fritz Kreisler as soloist, the Philadelphia Orchestra inaugurated its thirty-seventh season on Oct. 9 and 10, both concerts attracting large audiences to the Academy of Music. Mr. Ormandy, having appeared here several times during previous seasons as guest conductor at the Academy and Robin Hood Dell, was not an unfamiliar figure to Philadelphia Orchestra audiences, and he was tendered a cordial reception at each concert. The program follows:

Prelude and Fugue in F Minor Bach-Cailliet
Chorale, 'Jesu, Joy of Man's Desiring' Bach-Cailliet
Concerto in D, Mr. Kreisler
Symphony in C, No. 7, Schubert

The feature was Mr. Kreisler's splendid performance of the solo part in Mozart's concerto, a composition which served to exhibit the violinist's art in its more restrained and delicate aspects, both of technique and interpretation. For the accompaniment the orchestra was reduced to an ensemble of chamber proportions, so that throughout the concerto the solo part was sharply outlined against the instrumental background. Mr. Kreisler's tone was of great beauty, especially in the exquisite Andante Cantabile. In the two faster movements his execution was also admirable, the rapid passages of the Rondo being executed with the utmost grace and lightness in bowing, yet with precision and clarity of tone.

Two Bach Transcriptions

The two Bach items, transcribed by Lucien Cailliet, member of the clarinet section of the orchestra, were well performed and cordially received, although this reviewer was not especially impressed by either. The F Minor Prelude and Fugue was played in a somewhat heavy instrumentation which admittedly had its moments of effectiveness.

Schubert's C Major Symphony afforded Mr. Ormandy his principal

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Artur Rodzinski, Honored at the Opening of Cleveland's New Season

Rodzinski Opens Cleveland Cycle

CLEVELAND, Oct. 20.—The Cleveland Orchestra opened its season in Severance Hall on the evening of Oct. 6. The orchestra was at its best and gave Dr. Rodzinski every ounce of co-operation. The program opened with the Chaconne from the Bach D minor Partita for solo violin in a free transcription by Alfredo Casella. We are afraid that Bach would never have recognized the harmonic structure of this piece, (Continued on page 28)



Eugene Goossens, Who Conducted the Opening of the Cincinnati Symphony Season

Goossens Starts Cincinnati Series

CINCINNATI, Oct. 20.—An audience such as Emery Auditorium (until this year the orchestra's home) never witnessed, left few vacant seats in commodious Music Hall, and responded with excited appreciation to the ambitious program that Eugene Goossens presented at the first concert of the Cincinnati Symphony Orchestra's 1936-37 season on Oct. 16.

In Brahms's C Minor Symphony, Mr. (Continued on page 23)

STOCK LAUNCHES CHICAGO YEAR

Bach Transcription by Conductor Opens First Symphony Program—Changes in Personnel for New Season

CHICAGO, Oct. 16.—With a new associate conductor, a new first 'cellist, nine other new members, and a hall refurnished with modern upholstery, the Chicago Symphony began its forty-sixth season with concerts on Oct. 15 and 16. At the same time Frederick Stock began his thirty-second year as conductor. His new associates are: Hans Lange, associate conductor; Edmund Kurtz, a brother of Efrem Kurtz of the Monte Carlo ballet, first 'cellist, and the following new members, most of them from the ranks of the Civic Orchestra, Edward Gradman, Leonard Sorkin, and Bernard Senescu, violins; Joseph Roda and Armand Roth, viola; E. Gangursky, bass; J. Stowell, clarinet; Philip Farkas, French horn, and Reinold Schilke, trumpet.

For his opening program Mr. Stock

adhered to the tried and true of the repertoire:

Prelude and Fugue ('St. Anne's'), E. Flat
(Transcribed by Mr. Stock) Bach
Symphony, D Minor, Franck
'Roumanian' Rhapsody, No. 1, Op. 11, Enesco
'Moto Perpetuo,' Op. 11, Paganini
(Orchestrated by Frederick Stock)
Les Preludes, Liszt

Bach's 'St. Anne's' fugue provided a rousing opening to the new season though it gains accretions of instrumentation as the seasons pass. This time the fearless transcriber had added organ to an already heavily-burdened score, as well as sundry new bits of activity for the industrious percussion section. The Franck symphony was faithfully read, and the performance was excellent, although without much personal eloquence. The orchestra's virtuosity was amply proved in the Enesco and Paganini numbers. Liszt's epitome of romanticism came off well, with its somewhat conventional sonorities reinforced by the organ to assure an ear-filling close.

The public was large, and overflowing with enthusiasm for conductor and orchestra.

ALBERT GOLDBERG

KOUSSEVITZKY LEADS INAUGURAL LIST IN BOSTON

Haydn Symphony, Played at First Concert in 1881, 'La Mer,' and Beethoven's Fifth on Initial Programs of Season

Season Is Fifty-Sixth

Capacity Throng Demonstrates Affection for Conductor and Orchestra—Debussy Composition Accorded Exceptional Performance

By OSCAR THOMPSON

BOSTON, Oct. 9.

SYMPHONY HALL, after all, is the place to hear the Boston Symphony. For acoustical values, there is no place like home, and this applies particularly to Serge Koussevitzky's brilliant ensemble. Under one conductor, with no such conflict of leadership as on occasion has disturbed the quality of its rivals on the Atlantic seaboard, the color and dynamic scheme of the Boston Symphony, as the orchestra is constituted today, have been elaborated within this hall. The ensemble and the structure are attuned, one to the other. Conceivably, the Philadelphia Orchestra, or the New York Philharmonic-Symphony, would be heard at its best elsewhere. And for the same reason, the Boston Symphony is a shade more completely its individual self in its heimat on Massachusetts Avenue than it is in Carnegie Hall. At least, that was the conviction left with this writer when opportunity was presented, by reason of attendance on the neighboring Worcester Festival, to attend Dr. Koussevitzky's opening concert here this afternoon, the formal inaugural of the orchestra's fifty-sixth season.

Audiences Distinctive

Boston Symphony audiences remain distinctive. They are perhaps the best-mannered to be encountered anywhere in America—an observation that has been reported repeatedly before this. For one thing, they do not litter the steps and the foyer with ticket envelopes and other bits of paper. But they certainly are not cold, if an occasional visitor has the right to formulate an opinion. This afternoon's assemblage had a tumultuous welcome for the conductor. It applauded as vociferously after the several performances of this program as would be true ordinarily of a demonstrative symphony audience anywhere, barring, of course, some sensation which would take an assemblage by surprise. The greeting given the players

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ORMANDY AND PHILADELPHIANS USHER IN NEW YORK'S SYMPHONIC SEASON

**Kreisler, Appearing as Soloist,
Interprets Beethoven Concerto
— Walton Symphony, Heard
in New York for First Time,
Has Mixed Reception**

First of the symphonic ensembles to enter the lists in New York, the Philadelphia Orchestra came to Carnegie Hall on the evening of Nov. 20 for an inaugural concert that had aspects to distinguish it from similar openings of recent seasons. Eugene Ormandy, who came to prominence hereabouts as a guest leader of the Philadelphia, mounted the podium as one of the orchestra's two regular conductors, with—so far as Manhattan is concerned—the lion's share of the concert schedule allotted to him rather than to Leopold Stokowski. His salutatory program embraced an outstanding novelty that already has been widely discussed on both sides of the Atlantic. Moreover, the concert boasted none other than Fritz Kreisler as soloist, something to challenge interest in competition with any conductor and any new symphony.

The program follows:

Prelude and Fugue in F Minor....Bach-Caillet
Symphony No. 1.....Walton
(First time in New York)
Concerto for Violin.....Beethoven
Mr. Kreisler

The audience, of the capacity size and the sartorial character expected at New York concerts by the Philadelphians, greeted Ormandy with applause commensurate with the occasion. The reception accorded the transcription of the Bach organ music was of such heartiness that the conductor called upon the arranger, Lucien Caillet, a member of the orchestra, to bow from his place among the clarinets. Kreisler was the center of an expansive demonstration before, and another after, his performance of the concerto. The program was well planned, and the interest was cumulative.

A Robust Transcription

Mr. Caillet's transcription possessed robust qualities, and so did the performance. The orchestra was completely responsive, and there was no timidity about sonorities. The playing was continuously alive, and was coordinated with unflagging watchfulness by Ormandy, who followed Stokowski's example in dispensing with the printed score, but not in abjuring the baton.

Walton's symphony is a work to be studied at leisure and listened to repeatedly before any final judgment is formulated. Undoubtedly, it has remarkable pages and possesses indi-

viduality, though in some of its structural details, such as the development of passages from groups of notes that can scarcely be regarded as themes, it bears some resemblance to the Sibelius of the Second Symphony and some of the tone poems. But it has a color and a feeling that, for lack of any other identification, might as well be conceded to be British.

When it was first performed in England, two years ago, the symphony was without its final movement. In its completed state it gives an impression of excess, and for this the finale is probably to blame. Yet it had been quite generously cut in rehearsal by the Philadelphia conductor. The symphony qualifies as "modern," in content as well as in date of composition. But it is in no sense revolutionary. Its sturdy craftsmanship admitted, only time can show whether its aggressive idiom will build affection. The applause accorded on this occasion was of the dutiful

order that leaves the impression of mixed feelings on the part of those putting palm to palm. Certainly, the performance was one of skill, enthusiasm, and devotion.

Mr. Kreisler's achievement of the concerto, if not free of imperfections in rapid passage work, was charged with his personality and the humanity that shines through his tone. Richly accompanied, the Hans Sachs of violinists gave a particularly moving performance of the slow movement, where the sweetness of his tone found its most congenial employment.

O. T.

Carnegie Hall Institutes Improvements

The Carnegie Hall management has made several improvements in preparation for the current concert season, including a new stage set for solo recitalists, complete re-decoration of the art gallery and lounge and a new color scheme for the main lobby. New technical equipment for the stage, additions to the ventilating system and various other factors enhance the safety and comfort of the auditorium.

Damrosch Opera for Metropolitan



DR. WALTER DAMROSCH

WALTER DAMROSCH'S third grand opera, the composition of which was reported in MUSICAL AMERICA last June, is nearing completion, and will be presented at the Metropolitan Opera House during the Spring season of 1937, according to a statement made this week by Edward Zeigler, assistant general manager of the opera association.

When Dr. Damrosch told of his opera last Spring, he was not ready to make any announcement in regard to the theme. Now, however, he has disclosed that the libretto is based upon Edward Everett Hale's story, 'A Man Without a Country,' and is the work of Arthur Guiterman, the poet. The composer and librettist have added a love story to the original tale of the young American naval officer who, in a fit of temper, ex-

claimed, "Damn the United States! I wish I might never hear them mentioned again!", and thereby became a sort of American Flying Dutchman, passing the remainder of his life on one warship after another.

The opera will be given with an all-American cast, and the role of Nolan, the naval officer, will be sung by a tenor. It is said that the chorus will play an important part, and that there will be an outstanding soprano role.

This will be Dr. Damrosch's third opera, the others being a setting of Hawthorne's 'The Scarlet Letter,' first given in Boston on Feb. 10, 1896, and 'Cyrano de Bergerac,' with a libretto by the eminent New York critic, W. J. Henderson, after Rostand's play, which had its premiere at the Metropolitan on Feb. 27, 1913.

HANSON ANNOUNCES PUBLIC SYMPOSIUM

**Several New Symphonic Works
Will Be Given Hearings by
Rochester Civic**

ROCHESTER, N. Y., Oct. 20.—Dr. Howard Hanson, director of the American Composers' Concert Series, has just announced an innovation in the presentation of new works.

The regular concerts devoted to the works of American composers—four during the coming season—will be given as usual at the Eastman Theatre, with Dr. Hanson conducting the Rochester Philharmonic; but, previous to these, which are to start in December, there will be a symposium at Kilbourn Hall. This will be a public study of eight or ten compositions. Two will be given in the morning and two in the afternoon on Oct. 26, 27, 29, and 30. This will give students and music lovers the opportunity of studying these works, with the emphasis, Dr. Hanson said, on the works, and not on the performance. Dr. Hanson said that he expected to be in his shirtsleeves himself, and that probably the orchestra, the Rochester Civic augmented, would be so dressed. Test recordings of these performances will be made for further study.

This procedure will enable Dr. Hanson to perform works that he might hesitate to put on a concert program without more study and testing than he would have time to give in getting up a program. The compositions are his selection from some fifty received during the summer.

In the regular American Composers' series, among other compositions, Dr. Hanson has selected for early performance a concerto for piano and orchestra by Frederick Jacobi, the piano soloist to be the composer's wife, Irene Jacobi; a new composition by William Grant Still called 'Dismal Swamp'; a symphony by Timothy M. Spelman; a concerto for piano and orchestra by Frederick Volkmann, and a composition in the same form by the young Rochester cellist, Gordon Kinney. Dr. Hanson will also include, as usual on these programs, works from the standard repertoire of American composers.

Works planned for the first week of the symposium include the Still, Spelman and Kinney compositions and also the following: 'Laurentia' by Tuthill; Symphonic Prelude by Louis Cheslock; Sinfonietta No. 2, Op. 22, by George F. McKay; 'Martha' Variations by Hugh MacColl; 'Valley of Dry Bones' by A. W. Binder; Fugue with Chorale by Erik Leidzen; A Poem (from Shelley) for string orchestra with piano by Robert Doellner; Symphony in D Minor (second and third movements, Adagio and Scherzo), by William P. Grant; Mexican Rhapsody by Robert McBride, and Psalm for orchestra by David Diamond.

MARY ERTZ WILL

Stewart Matter New Cleveland Correspondent for 'Musical America'

CLEVELAND, Oct. 20.—Stewart Matter, a member of the music staff of the Cleveland Plain Dealer, has been appointed Cleveland correspondent for MUSICAL AMERICA, effective with this issue. Mr. Matter, who is identified with the field of musicology, received his bachelor's degree from Miami University and studied two years at the Cincinnati Conservatory of Music under Edgar Stillman Kelley and the late George Leighton, and with Vladimir Bakaleinikoff and Ary van Leeuwen in ensemble training and conducting.

'The Bohemians' Hold First Meeting of Season

Julius Huehn, baritone, of the Metropolitan Opera, and the Hart House String Quartet were the artists at the first meeting of 'The Bohemians' for the current season, at the Harvard Club on Oct. 12. Mr. Huehn was heard in six Lieder by Schubert, Strauss, Erich Wolff, Jensen, and Loewer. The quartet played Frank Bridge's work in E Minor and Schumann's in A, Op. 41, No. 3. Brooke Smith was Mr. Huehn's accompanist.

WORCESTER FESTIVAL ATTAINS FRESH SUCCESS

Opera Night Brings Creditable Performance of Gounod's 'Faust' in Stage Form—Tibbett is Star of Artist's Night—Lhevinne Plays Tchaikovsky Concerto Under Stoessel's Baton—Young Soloists Participate With Festival Chorus

By OSCAR THOMPSON

WORCESTER, MASS., Oct. 11.

OPERA Night, one of the more recent of the innovations that have altered the original pattern of the event, brought the final curtain last night for the seventy-seventh Worcester Music Festival. The opera, given in stage form, with action and the usual scenic and costumed adjuncts, was Gounod's 'Faust,' which, curiously enough for those who harbor a fondness for coincidence, attained its world premiere in



William Hain — Pauline Pierce

Paris in 1859, the year the Worcester Festival came into being. Only excerpts in the form of the final trio (1894, '95), the 'Jewel Song' (1893, 1910, 1925), the baritone air, 'Dio possente' (1896), and otherwise unspecified "selections" (1929) are to be found listed in the repertoire of festivals for the years, 1873-1934. The old opera thus came to its Worcester audience as something new in festival experiences. The festival conductor, Albert Stoessel, and a cast of young singers whose operatic careers are still in the bud, contrived to give the performance an air of freshness that would have benefitted many a routine and down-at-the-heels representation in the opera houses of the world.

An Imaginary Cast

No doubt, the long memories of some of the festival patrons could have peopled the stage with the possessors of more notable voices and much greater reputations for operatic singing. From among tenors who sang at the festival in other times might have been conjured forth the wraith of Brignoli for Faust—or Campanini. Melba or Sembrich, or, to go back to a still earlier day, Minnie Hauk or Clara Louise Kellogg, might have sung Marguerite. Those rival and complementary baritones of the high noon of Mapleson, Del Puente and Galassi, might have flipped a coin for the part of Valentin. Some one of a dozen or more notable oratorio basses might have undertaken Mephistopheles—perhaps A. E. Stoddard, perhaps Myron Whitney. With Adelaide Phillips, Helene Hastreiter, Annie Louise Carey and Zelig Trebelli but four of a score of celebrated contraltos on the list of soloists at past festivals from whom to choose, a composite cast of a high degree of luminosity might easily have been rounded out.

But as no festival can live in the past and as Mr. Stoessel was obliged to present the work with singers of the here and now whose participation would be something of flesh and blood rather than

of imagination or long memories, the cast read quite otherwise. Faust was entrusted to William Hain, Marguerite to Helen Jepson, Valentin to George Britton, Mephistophélès to Gean Greenwell, Siébel to Pauline Pierce, Martha to Joan Peebles and Wagner to a Worcester singer, Samuel Rea. Alfredo Valenti had charge of the stage and Dolores Magwood was director of the ballet for the kermesse scene. The festival orchestra and a chorus selected from the much larger festival body participated. If the writer was not misinformed, the properties had seen service at Chautauqua. They met the requirements neatly and the only misadventure was with the curtain, which balked at complete closure. There were generous cuts in the music, the entire church scene being omitted, also, a considerable part of the duel trio. The work was sung in the English translation of Robert A. Simon.

Miss Jepson Heard as Marguerite

Miss Jepson was a particularly comely Marguerite. She sang the 'Jewel Song' competently, disclosing a degree of facility in music of an ornamental type to corroborate the favorable impression she had made with Verdi's 'Sempere libera' at a festival concert two nights earlier. In the concluding trio of the opera, hers was the dominating voice. Miss Pierce made agreeable use of her well-trained mezzo as Siébel and Miss Peebles—the Delilah of the festival's opening 'Samson and Delilah' on the preceding Monday night—was vocally and otherwise a satisfactory foil for Mephistophélès in the garden scene. Mr. Greenwell's embodiment of that sardonic per-



Maxine Stellman — George Britton

sonage was well conceived and left no feeling of insecurity or immaturity in its execution. Mr. Hain sang the title role lyrically and with a gratifying, if somewhat unvarying quality of tone. The Valentin of Mr. Britton was over-youthful in appearance—the traditional beard would have been a help in this instance—but the part was smoothly and in the death scene expressively sung.

Orchestra Commended

None of these were impersonations of individuality or distinction; but they were free of the more irritating deficiencies of many performances in established operatic institutions and the ensemble possessed a pleasurable degree of unity and cohesion. The chorus, though heard to better advantage tonally in other music of the festival, contributed to the freshness of the performance. The orchestra played much of the score in a superior fashion.

Aside from the opening performance in concert form of Saint-Saëns's 'Samson and Delilah' and the concluding stage representation of Gounod's 'Faust,' the festival embraced an orchestral concert on the evening of Tuesday, Oct. 6, at which Josef



At the Top, Soloists of 'Samson and Delilah,' With the Festival Conductor; Left to Right, Paul Althouse, Albert Stoessel, Joan Peebles, Fred-eric Baer and Gean Greenwell

At the Right, Helen Jepson and Lawrence Tibbett are Greeted on Their Arrival by Albert Stoessel, Sr., Father of the Festival Conductor

The Portrait is of Josef Lhevinne, Pianist, Who Made His First Appearance at the Festival

Lhevinne was pianist in Tchaikovsky's B Flat Minor Concerto; an orchestral concert for young people on the afternoon of Oct. 7; a concert of shorter choral and orchestral works on the evening of Oct. 8, with Helen Jepson featured and with Maxine Stellman, William Hain, Pauline Pierce and George Britton also appearing as soloists; and, on the evening of Oct. 9, the annual Artist's Night, which is the most popular of all the festival events, and which this year was of increased interest and appeal because the artist of the evening was Lawrence Tibbett.

Tibbett Sings Many Extras

Mr. Tibbett, almost needless to say, was the "hit" of the festival. In a group of arias with orchestra and a group of songs with piano he evoked a series of demonstrations and was called upon to provide extras that about doubled his part of the program. After the ebullient 'Largo al factotum' from Rossini's 'Il Barbiere,' in which his bravado led him into la-la-ing sundry phrases of the accompaniment, he gave stirring voice to the Credo from Verdi's 'Otello,' again with a concluding

phrase quite his own. He added Wagner's 'Evening Star' air and the 'Pagliacci' Prologue to this group, soaring to the unwritten A Flat and G in the concluding phrases of the latter in the most approved Italian high-noter fashion. Later, at the conclusion of his second group, the Massenet 'Vision Fugitive' served a similar purpose in another tongue. The baritone's songs with piano accompaniment included Wolf's 'Lebwohl' and the Brahms 'Minnelied,' and Schubert's 'Die Allmacht,' sung in English, together with Handel's 'Hear Me, Ye Winds and Waves.'

Among the extras, 'Drink to Me Only' was sung to the chorus, which applauded him wholeheartedly from the stage. 'De Glory Road,' 'It's Got Plenty o' Nuttin,' 'Old Mother Hubbard' and 'The Bagpipe Man,' were other additions to this group.

Miss Jepson was applauded and recalled with a like display of enthusiasm when she sang with the orchestra at the fourth concert of the series of six. She first directed her listeners to the melodious plaint of Tosca, 'Vissi d'arte, vissi d'amore,' then launched confidently upon the more exacting vocal seas of Violetta's 'Ah, fors e lui' with the pendant whirlpools of 'Sempere libera.' Both arias were well sung and the festival's blonde of the week returned to the platform for a succession of bows and finally to sing a vocal version of Johann Strauss's 'Tales of the Vienna Woods,' part of which had to be repeated thereafter.

Mr. Lhevinne made his outstanding con-

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BOSTON SYMPHONY PLAYS NOVELTIES

Koussevitzky Conducts Works by Youthful Mozart and French Modernist

Boston, Oct. 20.—The second pair of the Friday-Saturday series of Boston Symphony Orchestra concerts, Oct. 16-17, was marked by the inclusion of two novelties, each by a young man, and each in a first performance at these concerts. The first young man was one Wolfgang Amadeus Mozart (1756-1791), while the second young man is Olivier Messiaen, born at Avignon (France) on Dec. 10, 1908, and now living. Dr. Koussevitzky adroitly placed the works of these young composers in close juxtaposition. The complete program of the concert was as follows:

Symphony in A Major (Koechel No. 201) Mozart
(First performances at these concerts)
'Les Offrandes Oubliées' ('The Forgotten Sacrifice') Meditation Symphonique Messiaen
(First performances in the United States)
'Don Juan' Strauss
Symphony No. 5, in E Flat Major, Op. 82 Sibelius

The undeniable charm of the youthful Mozart's work (he is said to have been but 18 years old when this symphony was written) was clearly brought out by an orchestra and conductor seemingly in complete rapprochement with the musical ideas of the composer. As for the work itself, the measures presage the greater Mozart to come, and are delightfully ingenuous. The work also reveals the young Mozart's penchant for experimentation in form and harmony. Much water has flowed under the bridge since this symphony was penned, and styles in composition have been no more stationary than the tide, yet we venture



Olivier Messiaen, Young French Composer

the opinion that this little Mozart opus will continue to charm its listeners as often as Dr. Koussevitzky cares to offer it. The young Mozart has always had a definite message to convey to his public.

If one is to believe the program notes, the young Messiaen also has a message for his public. It is stated that he is the son of the poetess Cécile Sauvage. He gained writing technique from Paul Dukas and Marcel Dupré, and has held varied positions at the Schola Cantorum and the Ecole Normale de Musique. Readers familiar with 'Les Tablettes de la Schola' will possibly recall references to him and to others who make up a



Symphony Hall, Home of the Boston Symphony

group known as 'La Jeune France.' In order that the listener may fully comprehend 'Les Offrandes Oubliées', it has seemed necessary to the young composer and his colleagues to issue a sort of musical manifesto, a part of which contains the statement that "As the conditions of life become more and more hard, mechanical, and impersonal, music must bring ceaselessly, to those who love it, its spiritual violence and its courageous reactions." One is therefore prepared to hear the far from obvious; but it would seem that in his endeavor to avoid the trite and commonplace, M. Messiaen has worked far too labori-

ously. There are, however, a few exciting measures in the second section, titled 'The Sin,' and some harmonious progressions in the section for muted strings, called 'The Eucharist'. The piece is brief. For this listener, the work fell just short of something really good, something which would last, and which one would gladly hear again, although at the Friday afternoon concert it was cordially received.

A superb performance of the Sibelius closed the concert. With the orchestra in excellent form, its patrons may justly anticipate a season of extraordinary interest. GRACE MAY STUTSMAN

ORCHESTRA SEASON LAUNCHED IN BOSTON

(Continued from page 3)
and their leader was one to indicate affection and admiration.

Boston's "Rush Line"

For the visitor, the "rush line" of Boston's Friday afternoon concerts is always something of a novelty. Old story though it is to Boston's music devotees, it has an individual aspect for one who pursues his symphonic adventures elsewhere. Long before time for the concert, a line forms on the steps of symphony hall, and lengthens into a serpentine that extends around the corner of the building and up the street at the side. Many come prepared for a long and tedious wait. They bring folding camp stools and, if the day is cold, extra wraps or blankets. An hour or more before the time for the beginning of the concert, the doors are opened.

But only a certain number can be admitted, as there is no standing room. A precise number of the cheaper seats can be obtained in this way, but no

more. Once that number of persons has been admitted, the doors are closed, not to be opened again until shortly before the hour of the concert, when subscribers and other ticket holders arrive and are admitted, just as at any other concert hall.

A Wait—With Lunch

But the most distinctive feature about this "rush line" institution is the lunch, without which the long wait might not be so acceptable. Some bring their own refreshments, and consume them when and how they can. Many others make use of lunch service within Symphony Hall. Coats and hats are left on particular seats—the one way there is of making a reservation for the gallery rows to which rush-liners are admitted—then stocks of sandwiches, salads, biscuits, pies, cakes—whatever it is that best fills the inner woman—diminish with orderly rapidity, the whole proceeding being handled in such

a manner that those who arrive later will never have the slightest notion that there has been a rush-line and that a considerable sum total of appetite has been appeased. The Bostonian, of course, takes all this for granted. The visitor needs to have it pointed out to him, or he will depart oblivious to one of the most individual aspects of symphony in Symphony Hall.

The Inaugural Program

Today's concert, scheduled for repetition tomorrow night according to the current manner of pairing concerts in Boston, presented nothing unfamiliar, but was skillfully contrived. It follows:

Symphony in B Flat, No. 102.....Haydn
'La Mer'Debussy
Symphony No. 5, in C Minor.....Beethoven

The Haydn symphony, it appears, possesses a special interest for Bostonians, because of its having been played at the first concert of the orchestra on Oct. 21, 1881, when Sir George Henschel was the conductor. If only a few are left to recall that early performance, doubtless there were many in this afternoon's audience who had heard the symphony under the baton of Sir George when he returned to Boston to repeat his first program as part of the orchestra's celebration of its fiftieth anniversary, still something of recent memory. The symphony (ninth of the London series) had not been played in Symphony Hall since the Henschel performance of it in 1930. Dr. Koussevitzky took care to put its best foot forward. There was a gratifying lyricism in the adagio, and much that was friendly and spirited elsewhere, with the playing of a high degree of finish and tonally beautiful.

Debussy Performance Praised

'La Mer' is a work not easily standardized. The ideal performance is less readily conceived than an ideal performance of one of the great symphonies over which conductors labor in their efforts to surpass one another. In a sense, it is not a work for a "reading," yet merely to play the notes well, with clarity and tonal beauty, is not enough. Dr. Koussevitzky's performance transcended that kind of excellence. It possessed an aura, as it communicated a stir. Whether even the best performances achieve for this music all that Debussy intended it to communicate—or whether Debussy himself communicated all he intended to say—are arguable points on which the good listener still may learn a thing or two (even if he wholeheartedly disagrees) from some of Debussy's old cronies in Paris. The fact to be chronicled here, however, is that in the experience of the writer this was one of those best performances." Dr. Koussevitzky can confer a favor on his New York audiences by bringing 'La Mer' with him again to Carnegie Hall. He remains a Debussy conductor of the first order.

For the Koussevitzky Beethoven, this commentator could summon less enthusiasm. Today's performance of the Fifth abounded in energy, and had virtuoso elements of a striking character. But, superbly played as the symphony was in all that pertained to management of the orchestra, its intensity—particularly in the first and final movements—partook too much of nervous excitement, with the results taut and bordering on the hysterical. The slow movement had distinctive qualities—the entire performance, indeed, was devout and individual. But if you preferred your Beethoven otherwise, that was what you preferred. The concert closed with a series of recalls for the conductor.

TRIENNIAL FESTIVAL REVIVED IN ENGLAND

Performance of Many Works by Englishmen at Norfolk and Norwich Event — Beecham Conducts London Philharmonic and Chorus of 250—Promenade Concerts Fill Gap in London

By BASIL MAINE

LONDON, Oct. 15.

THE week beginning Sept. 21 marked the happy revival of the Norfolk and Norwich Triennial Music Festival. The event drew music lovers from all England, and many from other countries, to the St. Andrew's Hall in the ancient but progressive city of Norwich. The first two days were devoted to the final rehearsals, to which the public was admitted. Great interest was centred in the performances given under Sir Thomas Beecham, who assisted at the festival for the first time; and great was the local satisfaction when he told the chorus of 250, drawn from all parts of East Anglia, how good he thought they were.

The playing of the London Philharmonic was an important factor in the festival's success. Another factor was the groundwork built during long months of preparation by Dr. Heathcote Statham, not to mention the admirable performances which he himself conducted (notably of Elgar's 'Gerontius') during the festival. Many young residents of Norwich wished that a local musician should take a prominent part in their festival, so that it could indeed be called their own. Although Dr. Statham is not a native of Norwich, he has worked there for some years as organist and choirmaster of the cathedral and as conductor of the Norwich Philharmonic. In the latter position he has shown his ability and alert musicianship on several occasions, and Norwich musicians are delighted that the festival has now enabled him to enhance his reputation.

The highlights of the festival were Delius's 'A Mass of Life,' Handel's 'Hercules,' and Vaughan Williams's 'Five Tudor Portraits.' The last was written for the festival and proved to be a vigorous and zestful delineation of some "characters" described by John Skelton, poet laureate in the fifteenth century.

New Scott Work Given

Another first performance was that of Cyril Scott's 'Ode to Great Men,' for orator, semi-chorus, and orchestra. I shall not presume to judge his work, since I was the orator. No man can permit himself to be a critic of any work which he is helping to re-create.

Not every festival can make a showing of home-grown music. E. J. Moeran, whose 'Nocturne' was given again after a successful performance in London, is from Lingwood in East Norfolk; Patrick Hadley, represented by his dramatic setting of 'La Belle Dame,' is from Heacham in North Norfolk; and Benjamin Britten was born in Lowestoft, just over the Norfolk border. His was a new work called 'Our Hunting Fathers,' a setting of words written or chosen by W. H. Auden. Dry, sardonic, and exacting (both for performers and audience), it yet offers reward to the tenacious.

August and September in London

would be the holiday season for professional musicians but for the Promenade concerts. Sometimes, indeed, we hear performances at these concerts which seem to tell us that players and singers have not completely thrown off

Among the first performances in England have been Granville Bantock's 'Comedy' Overture, 'The Frogs'; Jacques Ibert's Concertino for saxophone and orchestra, and Sibelius's ballad for soprano and orchestra, 'The Ferryman's

changes which have been taking place in the music administration of the B. B. C.

Two Preludes by Maine Performed

Another first performance at the Norwich Festival of music by an East Anglian composer was that given of Basil Maine's 'Two Preludes of Praise.' The first, 'O Lord Our Governor,' is a setting for chorus and organ of the Eighth Psalm; the second, 'Praise to God,' is a setting of words by Robert Bridges for chorus, organ, and strings, and is dedicated to the memory of King George the Fifth.

OPERA SEASON PLANNED FOR KING'S CORONATION

Sir Thomas Beecham to Present Nineteen Works at Covent Garden—New Scores Included

A season of opera planned for Covent Garden, London, in celebration of the coronation of King Edward next year was outlined by Giovanni Martinelli, Metropolitan Opera tenor, who arrived from Europe recently. Martinelli was engaged by Sir Thomas Beecham to sing the title role in Verdi's 'Othello,' the opening production of the season next April.

Nineteen operas, including nine new productions, will be heard in the eleven weeks' season. The novelty will be Eugene Goossens's 'Don Juan.' After the 'Othello' performance, starring Madame Caniglia as Desdemona, there will be a new production of 'The Bartered Bride,' with Maria Muller in the cast; 'Don Pasquale'; 'Carmen,' in which a daughter of the famous baritone Dinh Gilly will sing the title role; Gluck's 'Orpheus,' to be given in French; 'Falstaff'; 'The Flying Dutchman'; Rimsky-Korsakoff's 'Cock d'Or,' and 'Prince Igor,' in which the Russian Ballet will take part.

Other works heard will be 'The Ring,' conducted by Wilhelm Furtwängler, 'Tristan,' and 'Pelléas and Mélisande.' Fritz Reiner and Eugene Goossens will be among the conductors. Herr Tietjens, of Bayreuth and Berlin, is one of the producers; Sir Thomas himself will produce the new Goossens opera.

LOTTE LEHMANN WRITES NOVEL AND HER MEMOIRS

Soprano's Literary Works Go to Publisher—Biography Covers Early Years

VIENNA, Oct. 1.—Shortly before her departure for America, Lotte Lehmann, noted soprano, turned over the manuscript of her first novel, which she wrote for the most part during her last stay in America, to her Viennese publisher, Reichner, who also published Bruno Walter's book on Mahler and Paul Stefan's books on Toscanini and Walter. Translations of the novel into French and English are being prepared. The German edition will appear by Christmas.

In the summer of 1937 Mme. Lehmann will turn over the first part of her memoirs to the public. It is the story of her childhood and early youth. The memoirs end with her engagement in Vienna. A short epilogue, not written by Mme. Lehmann, tells the story of her Vienna years.

P. S.



Sir Thomas Beecham



Dr. Heathcote Statham

CONDUCTORS AT THE FESTIVAL



R. Vaughan Williams



Cyril Scott

COMPOSERS OF NEW FESTIVAL WORKS

the holiday spirit. Such performances are welcome or not, according to the listener's mood. He himself may be in a holiday spirit, in which case he will delight in a happy-go-lucky performance of Berlioz's 'Roman Carnival' Overture. Otherwise he will look for a more earnest exposition, even of light-hearted music.

The peculiar virtue of the Proms is that just as music of all schools or periods up to the day before yesterday is played there, so do we get performances of all kinds and degrees. At the Proms this year I have heard playing ranging from exquisite to pedestrian, from inspired to wrong-headed. This applies to soloists as well as to orchestra. Even in the course of the same work there have been episodes to delight us and others to repel, as, for example, in the Violin Concerto (K. 216) of Mozart, where a sensitive interpretation by Albert Sammons was lowered by the out-of-place cadenzas.

Bride.' The last was one of the items of the Sibelius concert given on Sept. 10, when Arthur Catterall was soloist in that fine work, the Violin Concerto.

B. B. C. Plans New Series

The British Broadcasting Corporation has announced the programs for its symphony concerts, which as usual are to be given in three series. The policy is markedly conservative. With the exception of Hindemith's 'Mathis der Maler,' Alban Berg's Violin Concerto, and Walton's Viola Concerto, the tendency is to explore the recent past and, in some cases ('Sacre du Printemps,' for example, and Vaughan Williams's 'Sea' Symphony), to revise it. As a result, there is at least one concert to which we may look forward with eagerness, that on March 17, when Busoni's 'Doktor Faust' will be given for the first time in England at a concert performance. Altogether these programs are an interesting reflection of the



THE dance season was zestfully opened with the first of four performances by the Jooss Ballet in the Alvin Theatre, New York, on the afternoon of Oct. 17. This entertaining occasion served also to introduce a new ballet by Kurt Jooss, a setting of the Biblical tale of 'The Prodigal Son.' A large and representative audience was on hand to welcome back this favorite group and to applaud both the new item and the more familiar ones on the bill.

Mr. Jooss is said to consider 'The Prodigal Son' the best of his choreographic works, but this opinion is difficult to share when one remembers the famous 'Green Table,' surely one of the outstanding compositions of the modern dance world. No chance for direct comparison was possible, for the new work received only this one performance, a second listed for Sunday being displaced by the more redoubtable 'Green Table.'

A printed synopsis is hardly necessary to follow the prodigal through his leave-taking of solicitous parents, wanderings through a disillusioning world and eventual return home. The story is limned clearly, so clearly as to be almost too obvious in these days when one expects a great deal of subtlety and psy-

Jooss Ballet Presents Novelty

'The Prodigal Son', Based on Biblical Tale, Has Its American Premiere in New York

chological complexity from the modern dance portrayal of serious subjects. Not that we should not be grateful for what simplicity we find! The only complex character in the ballet is that of the mysterious stranger who is alternately friend and foe of the perplexed young hero. The style of dancing in the piece is a combination of "academic" and "modern" material, well suited to the varying emotional levels of the action. The music, composed by F. A. Cohen, provides a sustaining background. Costumes were designed by Hein Heckroth.

This ballet offers the sole opportunity for audiences to see Mr. Jooss himself, in the part of the father. Rudolf Pescht gives an admirable performance as the hero and Elsa Kahl a moving portrayal of the mother. Ernest Uthoff is the mysterious companion; Atty van den Berg, the young queen; Erika Hanka the seductress.

The first part of the bill brought more familiar delights—the brilliant fantasy of 'Ballade,' with music by John Colman; the delicious comedy of 'Johann Strauss Tonight,' with music adapted by Mr. Cohen from a Strauss operetta, and the fine imaginative quality of 'The Big City,' with music by Alexander Tansman.

With each new visit, this group improves in skill, unity and suavity of performance. There are no weak spots in the personnel and the performances show technical smartness and polish in keeping with the fine ideology and the masterly choreography of Mr. Jooss.

Saturday night's bill included 'Ballade' and 'The Big City' again and added 'A Ball in Old Vienna' and 'The



Riv-Kin
Elsa Kahl as the Mother and Rudolf Pescht as the Son in the New Jooss Ballet, 'The Prodigal Son'

Green Table.' Sunday afternoon's consisted of the first two plus 'Johann Strauss Tonight' and 'The Mirror,' sequel to 'The Green Table.' The final

following evening, José Torres, affectionately known as "Torretes," suggestive somewhat of the bull-ring, made his debut in 'La Traviata' before his companions of the local stockyards and markets.

DE PLUMMER

Fritz Mahler Invited to Join New Group

Fritz Mahler, conductor at the Hippodrome Theatre, has been invited to assume the position of musical director with a new group of sponsors who propose to stage opera at the Hammerstein Opera House in Philadelphia during the coming season.



Richard Tucker

night brought 'Ballade,' 'Johann Strauss Tonight,' 'The Big City' and 'The Green Table.' The ballet immediately left for a country-wide tour which is booked night after night in principal musical centres. The New York appearance was preceded by one in White Plains. F.

YADDO MUSIC GROUP IN CHAMBER WORKS

Series of Five Concerts Presents Old and Modern Music in Saratoga

SARATOGA SPRINGS, N. Y., Oct. 20.—The series of five chamber music concerts given by the Yaddo Music Group took place on Sept. 11, 12 and 13, and included contemporary music, as well as compositions by masters of the seventeenth and eighteenth centuries.

The first program included old music by Johannes Rosenmueller, whose Sonata in D Minor for strings and basso continuo was performed. A group of harpsichord works by de Chambonnieres, Scarlatti, and Rossi was played by Ralph Kirkpatrick. Airs from Handel's 'Theodora,' and rarely heard music by Bach, Purcell, and Rameau rounded out the program. The performers at this concert were Ethel Luening, soprano; Benjamin de Loache, baritone; Otto Luening, flute; Nine Bergh and Lois Porter, violins; Quincy Porter, viola; Horace Britt, cello; a string ensemble from the National Orchestral Association, and Mr. Kirkpatrick.

Modern Music of Interest

On Sept. 12, contemporary music by David Stanley Smith, Gershefski, and Roger Sessions; songs by Dante Fiorillo, and 'A Workout for Oboe and Piano,' by Robert McBride—a work of interesting content—were presented.

On Sept. 13 the morning was devoted to old music and the afternoon to new, when the Phil-Sym Quartet played Mr. Porter's Fifth Quartet. Mr. Gershefski, pianist, performed Richard Donovan's Suite for piano. Three songs by John Duke were sung by Mr. de Loache. A trio by Walter Piston was played by Mr. Duke, piano; Joseph Reilich, violin, and Avron Twerdowsky, cello. 'Fantasia Brevis,' by Mr. Luening, with Mr. McBride as clarinetist, and Gregory Tucker as pianist, completed the list. The series was sponsored by the Yaddo Music Group in the mansion on the grounds of the corporation.

Daughter Born to Marjorie Garrigue

A daughter was born to Marjorie Garrigue, pianist, in private life Mrs. Fred Smith, in New York on Sept. 19. Mr. Smith is manager of the radio department of King Features Syndicate. Miss Garrigue plans to resume her concert appearances next season.

BARCELONA ATTENDS CONCERTS AND OPERA

Civil War Does Not Hinder Events—Casals Plays and Conducts Symphony

BARCELONA, Oct. 10.—Revolutionary Barcelona does not lack for musical fare. Grand opera and symphony concerts crowd the larger theatres, and the open-air popular concerts by the Banda Municipal, led by Juan La Motte de Grignon, are distinguished by programs of classic music.

Not during an entire season under the previous regime would music-lovers of this city and the region of Cataluña have been offered the rich fare that was presented at the Gran Teatro de Lico, newly styled the Teatro Nacional de Cataluña, on Sunday evening last, when Pablo Casals not only conducted the symphony which bears his name, but again essayed the solo role as 'cellist, so familiar to American audiences of two decades ago, in compositions by Bacá and Granados. The 'Egmont' Overture, the 'Eroica' Symphony of Beethoven, and the 'Funeral' music from 'Die Götterdämmerung' were the major offerings. Enthusiasm reached a high pitch, and the audience, which completely filled the great theatre, one of the largest in Europe, repeatedly recalled the conductor-virtuoso to the stage.

Italian Opera Attracts

At the Tivoli, another of the larger Barcelona theatres, grand opera in Italian has attracted audiences of varying size—depending on the day of performance. Sunday and Saturday showings,

with Hippolito Lazaro in the chief role of such operas as 'Aida,' 'La Gioconda,' and 'Carmen,' have realized capacity houses, with the S.R.O. sign prevailing; but week-day performances with less notable casts have had poor box-office results.

Newcomers to the lyric stage are having their opportunity in the revolutionary opera at the Tivoli. Angeles Pena, who is but fifteen years old, but whom the 'Vanguardia' styles a "true diva," made her debut on the evening of Oct. 11 in 'Un Ballo in Maschera.' The



Wide World

Kurt Jooss (Centre) and His Ballet Company Arriving on the Ile de France for Their American Tour, Which Opened in White Plains



Dear Musical America:

After chatting with a man who knows as much about Toscanini's plans and movements as any one in this country, I would advise you not to cancel your subscription for the Philadelphia Orchestra concerts, the Boston series and the Metropolitan Opera season just to have enough money to buy one seat to the single concert which you have heard Toscanini may conduct in New York next season. The story, you know, is that he has been approached to undertake this concert for the purpose of raising funds for Salzburg, either to build a new theatre there or to enable the remodeling of the barnlike Festspielhaus. Now, Toscanini, his intimates are free to say, is rather "weak" where benefactions are concerned. He has to be guarded against undertaking projects in which an appeal has been made to him on sentimental grounds. But the friend of whom I speak thinks it most unlikely that the great Italian would come to America for any such purpose. There remains, of course, the possibility that the presence in this country of his two married daughters during the winter—Wanda with Horowitz on his tour, Wally with the painter, Count Castlebarco, who is planning an exhibit—might bring him over. In which case, I still would advise you not to give up your subscriptions to those other events. My guess is that if you want to help along the Salzburg project, Lotte Lehmann will find for you a way.

Anent Toscanini, I have just had some new light shed on his genius. It comes from Salzburg where a fellow conductor was heard to remark: "It's not so much of a trick to give a great 'Meistersinger' with forty rehearsals. The trick is to get the forty rehearsals!"

Just when I thought our brainiest men of affairs had all decided that music should be classed as an impractical, inutile and impenetrable art worthy only of the attention of its practitioners and a few other soft-heads, along comes a big motor-car company from Detroit to upset this notion so resoundingly that several hundred text books on music appreciation may have to be rewritten from cover to cover. Here's the meat of the business:

A short time ago the Detroit manufacturer called some 1,000 sales executives from far places into solemn conclave. Inspiration for bigger sales, better ad-

vertising, greater veneration for the product, more pep and less pip in the sales bullyhoo, etc., was the central idea, of course. And nobody was surprised at that. But I did find cause to elevate my eyebrows when I heard about a performance of Ravel's 'Bolero' at the closing banquet in which the accented beats served to illustrate high-water marks in the company's selling year! What's more, supplementary tympanists were called in, I am told, to thump out additional sounds of triumph with the unfurling of banners upon which sundry business achievements were emblazoned. Then there was a group of 100 male choristers whose business it was to sing fervently of the corporation's biggest year to the tune of the 'Hallelujah' chorus from Handel's 'Messiah'!

Now that utilitarians have found that music is good for something, there's no telling where it will end. Perhaps we shall have choruses with baritone solo celebrating the last payment on mortgages of forty years standing. Or tripartite sonatas built upon the successful conclusion of divorce proceedings. Oratorios may be founded upon the pronouncements of our newly-elected public officials. Symphonies may be woven about the opening of some new department of ladies' ready-to-wear. The voices of flute and violin may entwine

company's able illustrator didn't prepare a likeness of Paganini or perhaps one of Ole Bull. By dint of much research, intensive thought and properly stimulated inspiration he might even have hit upon the idea of picturing Antonio Stradivarius himself!

And now that test questions of the "How do you rate" order are cropping up again in those publications which go in for the advancement of learning, I feel it my duty to propound the following:

1. What great German composer dispensed with his first name and wrote all his music dramas as Richard instead of Friedrich R. Wagner?

2. What celebrated French musician began composition under his middle name of Achille, but by the time he reached 'The Afternoon of a Faun' was signing himself Claude Debussy?

3. Who was the composer of the Brahms 'Liebeslieder'? To what writer of popular waltzes did he refer when he wrote his still tiresome remark about her husband on Frau Johann Strauss's fan?

4. What is the tonality of Beethoven's C Minor symphony, and how many other symphonies are

ermaus, a fifth, ironically, 'La Juive.' Bless you, they were every one of them wrong. I might as well tell you at once that the fortunate work was none other than Puccini's 'Tosca'!

'Freischütz' was a close second, having only one performance less, and 'La Bohème' third, only three behind 'Tosca.' Other leaders in order were 'Tannhäuser,' 'Carmen,' 'Martha,' 'Rigoletto,' 'Czaar und Zimmermann,' 'Madama Butterfly,' 'Trovatore' and 'Aida.' Anyway, I am glad audiences that are indubitably *echt Deutsch* still enjoy Tosca's melodious and plaintive 'Nur der Schönheit weicht 'ich mein Leben,' which you all know so well—eh what!

Parody-ing parody-ers has always been a favorite indoor sport, and probably nobody has been more frequently the butt of the would-be wit than W. S. Gilbert, but when it is done unintentionally, wit is even wittier. Thus, when I read somewhere recently—I shall not say where!—a line about the Gilbert and Sullivan opera, 'H. M. S. Piano-forte' I thanked the unwitting linotyper for a good laugh. But, as Gilbert (I think) said, "'Tis sounds make the rhyme, not the sense!"

So the Theatre Guild is going to put Richard Wagner on the stage, or rather it is going to have Wilfred Lawson act Wagner in William McNally's new play, 'Prelude to Exile.'

There have been plays about composers before, of course, but I can't remember having seen the redoubtable Richard across the footlights. Within my recollection Beethoven, Liszt, Chopin and Schubert have had their lines to speak and sometimes to sing. But not even the 'Follies' or the 'Vanities,' in their effort to encompass all things of the past, present and future that could really be engrossing to human kind, ever got around to Wagner.

I am not in a position to say just how the big little man of Leipzig, Würzburg, Magdeburg, Königsberg and Dresden (in those days he had never heard of Bayreuth) is to be bodied forth, whether as a saint or a sinner, a daring revcutionary or a puffed-up egotist, ingrate and sponge. But I have heard that the Guild is in a quandary over the musical requirements of the play and at present is teetering back and forth between the choice of recordings for use off-stage or live sopranos and helden tenors who would be heard and not seen.

Far be it from me to put in a word for the average helden tenor, but—remember Respighi's nightingale?

The doughty Richard has been in the news in another connection. Samuel Chotzinoff of the New York Post boldly took issue with the Richard Wagner Society of New York, because of its protest against Alfredo Salmaggi's decision to give 'Lohengrin' and 'Tristan' at the Hippodrome. The Wagnerites contended that the resources of the company, particularly the orchestra, were inadequate. The public-spirited Chotzinoff publicly defended "the inalienable right of any person to give lousy opera." I happen to know that a movie critic on the old *Evening Post* lost his job because he persisted in the use of just that adjective. But times have changed, and so have newspapers and the English language, agrees your

Mephisto

SCHERZANDO SKETCHES No. 12

By George Hager



"Aw Come On, Elmer, Paderewski an' Them Guys Never Had No Fun!"

to hymn the most recent advances on the R. O. frontier. With these possibilities before me, even now I am moved to retire to my sanctum to compose a double fugue to whoever it was that invented aspirin.

Meanwhile, the newspaper advertising of a celebrated brewing company has enabled me to take further note of the manner in which music is coming to play a useful part in a world of practical affairs. This company leads off a particular five-column display with a paragraph about Stradivarius. 'Ingredients' and 'skill' are the keywords that tie up violin-making and beer. An accompanying illustration portrays a "Strad," a violin bow, several sheets of music paper and a bust of—guess who!—Franz Liszt.

Now, as you know, Liszt was many things besides an abbé of the church, a composer and a pianist. I have heard him called hard names, but, to the best of my knowledge, no one ever accused him either of making a violin or playing one. So, happy as I am to see art recognized as an adjunct of "big business," I am left in a fog as to why the brewery

there in this composer's series of nine?

5. Name six well known American composers, including Francis Hopkinson, Stephen Foster, Ethelbert Nevin, Edward MacDowell, Stephen Chadwick and Deems Taylor.

7. From memory, hum the double bassoon part of the score of Haydn's 'Creation' and, also, from memory, specify the particular wind instrument for which this part was written.

8. Name the world's worst opera, omitting 'Cavalleria Rusticana' and specifying not more than six.

The names of all those achieving a passing grade will be sent to any manager desiring to treble his free list for piano recitals which relatives and classmates decline to attend.

Guess which opera was given most frequently in German opera houses last season?

I put the question to a group of scribes (not to mention Pharisees) and one said 'Meistersinger,' another 'Tristan,' a third 'Lohengrin,' a fourth 'Fled-

Unknown Songs by Wolf Are Discovered in Vienna

VIENNA, Oct. 15.

THIRTY-SEVEN songs of Hugo Wolf which had been completely unknown heretofore were performed for the first time in Vienna on Oct. 5 and 6. Twelve of them are written for baritone. Hans Duhan of the Vienna Opera sang them marvellously. This artist is also stage-manager and conductor of the Vienna Opera. Seven of the songs are for soprano voice, eighteen for tenor. Unfortunately, the interpretation at the premiere fell decidedly short of its mark. Nevertheless, even without notes one could get a perfect picture of this great Wolf find. Only now, after the performance, will the musical world have access to the songs in print; the 'Musikwissenschaftlicher Verlag' ('Musical-Scientific Publishing House') in Vienna is sending them out in a particularly beautiful edition edited by Dr. Helmut Scholtz.

The first news of the great Wolf find appeared in the newspapers about two years ago. Dr. Hans F. Redlich, a young Austrian music scholar of great merit, son of the Austrian university professor and minister, Dr. Josef Redlich, whom America knows well, discovered the songs and much else in Vienna. They were in the possession of the Viennese family Köchert, where Wolf was a frequent visitor. Others belonged to the archives of the Vienna Academic Wagner Society, which has become the assign of a Hugo Wolf Society. Further finds were made in the music division of the Vienna National Library. Altogether, besides the thirty-seven songs, Dr. Redlich discovered four movements for string quartet, a symphonic movement, a suite for piano, outlines and fragments of the opera 'Manuel Venegas,' music to Kleist's 'The Prinz von Homburg,' the sketch for an operatic text, and a diary kept by Wolf.

Songs Declared Valuable

It was possible to authenticate nineteen instrumentations of Wolf's songs done by himself, of which no one had made use up to this time. In an article in the Viennese musical periodical 'Anbruch,' Dr. Redlich declares the large majority of songs of this find to be highly valuable compositions of Wolf. He maintains that they are by no means early works. Rather it is proper to look here for the bridge between Wolf's actual early works and his most mature creations. Now for the first time one can explain how Wolf suddenly produced works of such maturity as the Mörike songs of 1888.

On the two evenings, and immediately afterward, there were animated discussions in the Viennese newspapers of the questions whether the songs actually have the high value maintained by Redlich and others, and whether they will be accepted in recognition of such worth in the body of current song literature. Much can be said on this score.

The songs were composed between the years 1876 and 1895; yet most of them come from the years before 1880, and from the beginning of the 'eighties. The poets whose verses Wolf set to music here are Heine (with whom he begins very early), Eichendorff, Lenau, Mörike and once, Goethe. Thus even if he turns to the sphere of his later cycles, these heretofore unknown songs of Wolf are nevertheless, to a certain extent in contradiction to Redlich's opinion, in large part merely stages in Wolf's path of discovering himself.



Hugo Wolf. Thirty-seven Previously Unknown Songs Have Been Discovered and Sung in Vienna

This path leads him on from Schubert by way of Schumann and Liszt; in this connection Schumann became especially important for Wolf.

Melodies Are Striking

In most of the new songs Wolf is still bound to the stanza structure of his text, and he does not yet have the melodic and rhythmic freedom which is characteristic of him later on. The piano part, although harmonically of exceeding interest, does not have the independence of later years. Only Wolf's liking for instrumental postludes is already perceptible here. Striking is the beautiful, uncommonly expressive treatment of the vocal part, which is carefully mindful of melodies, and, at times, the gratifying concertante character of the songs. Adequately sung, not a few will have a great and noble effect.

The historical importance of the Wolf find is indisputable. All singers will want to acquaint themselves with these new songs. At least five or ten of them deserve to find their way into current concert programs. It may be left to time to decide whether they are really 'consummate' masterpieces, as Redlich claims. Listeners will certainly also be thankful for the less consummate from the pen of Wolf.

DR. PAUL STEFAN

Arthur Mendel to Give New Course

Arthur Mendel, instructor at the Dalcroze School of Music and the Diller-Quaile School of Music, will devote several hours weekly this season to instruction in musical theory, counterpoint, harmony, form and analysis, and interpretation, including coaching in style, phrasing, and structure for singers and instrumentalists.

Cadman Catalogue Being Compiled

Charles Wakefield Cadman, the American composer, has for many years planned to issue a complete catalogue of his hundreds of compositions. Such a catalogue is now being prepared by a relative of the composer. It is to include everything, from small pieces for children to several grand operas and symphonic works, and will appear in print possibly after the first of the year.

GERMANY PUBLISHES

Amounts Expended on Operas, Theatres, and Orchestras Listed in Yearbook

BERLIN, Oct. 1.—According to the official data published in the new German statistical yearbook, the municipal subsidies for theatres, operas, and orchestras in the leading cities of Germany (Hamburg excepted), amounted to 42,000,000 Reichsmarks during 1935. Of this sum, 36,575,000 Reichsmarks were allocated to the theatres and opera-houses, 3,672,000 Reichsmarks to municipal orchestras, and 1,745,000 Reichsmarks to conservatories and academies of music. An additional subsidy of 3,500,000 was appropriated by the national and provincial governments for the same purpose during the fiscal year 1935.

About 29.2% of the income of the theatres and opera-houses is derived from box office receipts, 6% from other sources, 58.1% from municipal subsidies and 6.1% from national and provincial government subsidies. Since 1932 the box office receipts have dropped from 35% to 29.2% which has necessitated higher municipal subsidies, but the figures vary greatly in the different cities depending on the seating capacity of the theatres, public interest in the type of works presented, the general eco-

DATA ON SUBSIDIES

nomie situation of the community, the price of admission, and the success of the subscription organizations.

Municipal Subsidies Vary

The municipal subsidies also vary considerably. For instance, that of the city of Elbing is about 11.1% while that of Königsberg in East Prussia is as high as 78.5%. The subsidy of the state theatre in Cassel is only 24.4%, while the municipal subsidy of the theatre in Augsburg (a city of approximately the same size) amounts to 70.1%. The following table shows the relative expenditures under the different headings:

General administration	5.3%
Technical personnel	21%
Stage directors and soloists (opera)	16.8%
Stage directors and actors (theatre)	8.6%
Conductors and orchestra	26.1%
Chorus directors and chorus	7.6%
Ballet	1.6%
Supers	1.2%
Guest performances	1.6%
Social welfare obligations	7.2%
Special guest artists	1%
Extra salaries (play-money)	2%

During the fiscal year 1935, 9,400,000 Reichsmarks were expended for new scenery, scores, instruments and royalties, while the sum of 2,400,000 Reichsmarks was expended on new constructions, etc. In the period 1932-1935, the sum paid for royalties dropped from 13.7% to 9.4%.

GERALDINE DE COURCY

COMPOSERS' FORUM BEGUN IN BOSTON

Arthur Foote's Works Played At the Opening Concert Of WPA Laboratory

BOSTON, Oct. 20.—Some time ago, after hearing an orchestral work by a young composer, we expressed the hope that eventually there might be established in every city a musical laboratory or workshop, wherein new works could be tried out before being played in public. The WPA is now sponsoring such a project. In Boston the official title is The Composers' Forum Laboratory, and Dean Winslow Hanscom is supervisor. If we correctly interpret the purpose of the project, it will ultimately provide a clearing house for the works of creative musicians, known and unknown, and will offer an opportunity for the performance of such works.

Foote's Smaller Works Heard

The Forum-Laboratory presented Arthur Foote in a program of his works in Faelton Hall on Oct. 8. The program was limited to the smaller forms of composition, and from them Mr. Foote chose the 'Tema con Variazione' in A Minor, which started out in life as a string quartet but was remodelled by the composer after a performance in manuscript by the Kneisel Quartet; a flute quintet entitled 'Night Piece,' which the composer enlarged to string orchestra dimensions and which has been played here and elsewhere by symphony orchestras; and the Trio in C Minor, one of the first of Mr. Foote's more ambitious undertakings. Four songs were listed: 'When Icicles Hang by the Wall,' 'Ho Pretty Page,' 'On the Way to Kew,' and an 'Irish Folk Song.' The instrumental numbers were creditably performed by the Forum Quartet and the Forum Trio. The songs were sung by Edmund Boucher,

basso, to piano accompaniments by Edward Ellis Weston. The performances were of surprisingly good quality, considering that the project is new and the ensemble players comparatively new to each other.

The next step forward should be the acquisition of a suitable meeting place, plus an orchestra of a size which would afford the budding symphonic composer an opportunity for laboratory experience. A logical group for the purpose would seem to be one of the local WPA orchestras which have successfully functioned during the past year.

GRACE MAY STUTSMAN

COMPOSERS' LABORATORY INAUGURATES CONCERTS

Lazare Saminsky and William Schumann First Guest Musicians Listed on Season's Schedule

The second series of the Composers' Forum-Laboratory was to be inaugurated on Oct. 14th in the auditorium of the W.P.A. Federal Music Project Headquarters. Lazare Saminsky was scheduled to conduct the Gotham Symphony Orchestra and the Madrigal Singers in a program of his orchestral and choral works with Nadia Reisenberg, pianist, and Rita Sebastian, contralto, as assisting artists.

William Schumann was scheduled to appear on Oct. 21.

An attendance report made public today by the Federal Music Project shows that during the outdoor concert season, which ended on Oct. 4, twenty-three instrumental units gave a total of 1,256 musical performances in city parks and playgrounds before combined audiences totaling 1,612,826.

Lee Pattison, city and State director of the music project, has announced that within the past two months twenty-eight musicians employed in WPA orchestras in New York City, have left the project to accept private employment.

Martini Turns to Comedy in New Film



'The Gay Desperado' Presents Tenor
As Bold Bandit in Mexican Setting



The Veriest Novice as a Bandit, Chivo (Mr. Martini) Proves He Is An Adept at Song. The Scene is the Bandit's Camp in 'The Gay Desperado.' In the Oval, Braganza, the Music-loving, Bandit Chief, Brings Together Chivo and His Lady-Love-to-Be Somewhat Unconventionally.

IN one sense, the new film, 'The Gay Desperado,' which stars Nino Martini, could be called a musical comedy without the slightest stretch of the imagination. That it possesses musical elements a-plenty is vouched for by the presence of Mr. Martini; that comedy is the very stuff of which it is made is due to a number of factors which shall be noted herein. The film opened at Radio City Music Hall, New York, on Oct. 8 and ran for two weeks before audiences delighted with its music, its gaiety and its fun.

The Metropolitan tenor enters, with his role as Chivo, into a new field for him—comedy, which ranges from light to heavy. He has to submit to kidnapping; to try to become a bold, bad bandit; to throw things with remarkably excellent aim at his charming and hovenish vis-a-vis, Ida Lupino; to do a little fancy slugging of fellow bandits; to be a daredevil on horseback—and to sing withal. He manages all these complicated activities very nicely indeed, without resort to a double. In fact, it is stated on good authority that his determination to do everything himself led in one case to a sprained ankle and in another to a bump on his handsome head that laid him out for several minutes.

Keeping Music in Its Place

For a wonder, the powers that be in this particular film (Leo Birinski as author, Wallace Smith as screen author, Pickford-Lasky as producers and Rouben Mamoulian as director) have had the sense not to drag in music by the heels where music would be incongruous. The only aria Mr. Martini sings is one from 'Aida' and that is done in completely relevant and excruciatingly funny circumstances, when the tenor's bandit sponsor holds up a radio broadcast at the point of a gun to allow his favorite's voice to caress the air waves. Mr. Martini's voice floats out in great charm and tonal beauty in several appropriate Spanish-Mexican trifles, and in a sentimental song, directed to his fair lady in the midst of the cactus plants, with both principals notably dirty of face and torn of raiment after the big fight which leads to love. One incongruity alone remains to be chalked up against the musical part of the film—the full symphonic orchestra which accompanies this song, bandit camp or no bandit camp, cactus or no cactus. We wish there'd been some way of getting around that. In all of the Mexican songs, accompaniment was properly that of guitars and other native instruments. Music and lyrics are credited to Holt Marvell, George Posford and Miguel Sandoval, the last named being Mr. Martini's concert accompanist.

Woven all around this musical centre is a gem of a satirical story about the Mexican bandit (the irrepressible and

irresistible Leo Carrillo) who reforms his gang after American gangster precepts and goes in strong for the "snatch" racket, to the accompaniment of a running fire of mispronounced and misused English that is worth the money alone. His associates are Harold Huber as the bloodthirsty lieutenant and Mischa Auer (grandson of the famous violin pedagogue, Leopold Auer) as Diego, one of the funniest characters that ever crossed the screen. American gangsters, who look remarkably like George Raft, Edward G. Robinson and James Cagney, also play their part. And of course, there is Miss Lupino for romance—a little tiger-cattish in spots, but very attractive. As for the plot, we shall not attempt to go further into it—see the picture for yourselves and if you don't laugh until your sides ache

at the handcuff sequence, you should pay double.

'The Gay Desperado' is, in short, highly fit for adult entertainment and for music lovers who have a sense of humor. Q.

Preview in Los Angeles

LOS ANGELES, Oct. 15.—The preview of 'The Gay Desperado,' the Pickford-Lasky film starring Nino Martini, was received with vociferous applause by an audience in the Warner Brothers' Hollywood Theatre here on Sept. 30. Critics seem to feel that this new type of story for a singing star brings out another side of Mr. Martini's talent from that hitherto disclosed to screen, radio, concert or opera audiences and that this picture should greatly widen the tenor's public. H. D. C.



A Music Conference in the Preparation of 'The Gay Desperado' Involves Mr. Martini (Centre), His Coach, Giovanni Zenatello (Left), His Manager, Jack Salter (Right) and His Accompanist, Miguel Sandoval, Who Composed Some of the Music for the Film



Certain Handicaps Do Not Prevent Chivo Singing an Impassioned Song Into the Microphone—with Gestures

CROWD AT SAN CARLO OPENING IN CHICAGO

'Traviata' Begins the Season—
Thomas and Sokoloff Are
Visitors During Fortnight

CHICAGO, Oct. 20.—The San Carlo Opera Company opened a three weeks' engagement at the Auditorium theatre on Oct. 5 with a performance of 'La Traviata.' A capacity audience assembled to hear a cast consisting of Rosalinda Morini, Dimitri Onofrei, and Mario Valle. Carlo Peroni conducted.

'Aida' was the second offering, on Oct. 6, the principal roles being assigned to Anne Roselle, Estelle Lenci, Aroldo Lindi, Mostyn Thomas, and Harold Kravitt. It was the Chicago debut of Miss Lenci, who made an agreeable impression, disclosing a well-schooled voice and acting ability.

The following night Hizi Koyke, the Japanese soprano, was given an ovation in a performance of 'Mme. Butterfly.' Others in the cast were Florence Wylde, Rolf Gerard, and Mario Valle.

The remainder of the week was given over to performances of 'Faust,' 'Lohengrin,' 'Martha,' and 'Cavalleria.'

Oct. 11 brought the double bill of 'Il Trovatore' and 'Pagliacci.' 'Carmen' was the offering on Oct. 13.

John Charles Thomas was soloist with the United States Navy Band in the Chicago Stadium, where some 10,000 listeners assembled on Oct. 9. Lieut. Charles Benter conducted.

Nikolai Sokoloff, director of the Federal Music Project, served as guest conductor with the Illinois Symphony in the Blackstone Theatre on Oct. 11. The program included the Dvorak 'Carneval' Overture, Sibelius's First Symphony, and the Tchaikovsky 'Marche Slav.' A large audience gave Mr. Sokoloff well-deserved applause.

The Russian Trio, Nina Mesirow-Minchin, pianist, Michel Wilkomirski, violinist, and Ennio Bolognini, 'cellist, gave the first of a series of morning recitals in the Lake Shore Drive Hotel on Oct. 13. MARGIE McLEOD

Günther in America Obtaining Material for Music Survey

Dr. Felix Günther, well known accompanist and author, arrived on the Ile de France on Oct. 1 for an extended stay, during which he will study musical conditions in America and obtain material for a projected book on the subject.

LOS ANGELES LOOKS TO SYMPHONY SEASON

Work of Citizens' Committee Assures Twenty Weeks of Orchestral Music

LOS ANGELES, Oct. 20.—Los Angeles will have twenty weeks of symphonic concerts by its Philharmonic Orchestra, after all. The season had previously been trimmed to sixteen weeks, but, thanks to the energy with which the citizens' committee worked, enough money had been pledged to warrant an extra four weeks, so that the winter's concerts will open on the night preceding Thanksgiving, with Otto Klemperer conducting. Mrs. Leiland Atherton Irish, manager, has announced that some \$115,000 of the necessary amount has now been raised.

In appreciation of the cultural contribution to the community, the Chamber of Commerce sponsored a banquet at the Hotel Ambassador on Oct. 8, at which public-minded citizens spoke and Lily Pons was guest artist. Miss Pons was accompanied by Carolyn Gray, pianist, and Anthony Linder, flutist, in three numbers, and was heartily acclaimed. Otto Klemperer, now a doctor of laws of Occidental College, was on his way to Europe for a series of engagements and was unable to be present. He will hurry his trip so as to return for the opening of the season. With the exception of two principal players, the personnel of the orchestra will remain intact. Sylvain Noack, concertmaster for seventeen years, with the exception of two seasons, has resigned and will be replaced by John Pennington, former leader of the London String Quartet. Ilya Bronson, leader of the 'cello section, will devote his time to his symphony club and will work in the motion picture studios. His place will be taken by Alexander Borissoff.

HAL D. CRAIN

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FALL MUSIC SEASON BEGINS IN OAKLAND

Orley See Leads Symphony in First Program—Heifetz Heard in Recital

OAKLAND, CAL., Oct. 20.—The fall music season of the East Bay area began on Sept. 21, with a notable concert by the Oakland Symphony, Orley See, conductor, in the Civic Auditorium. A capacity audience heard the Overture to Rossini's 'Barber of Seville'; Beethoven's Fifth Symphony, Grainger's 'Irish Tune from County Derry'; Harl McDonald's 'Rhumba' from the 'Rhumba' Symphony, and Daniel Bonsack, nineteen-year-old assistant concertmaster, in Tchaikovsky's Violin Concerto. This orchestra has functioned as a symphony under Mr. See's leadership since 1933 and under the auspices of an incorporated musical association since January of 1935.

An example of the policy to play at least one American composition on each program, and to give to promising younger musicians the opportunity to appear as soloists, the rhumba attracted much attention. Mr. Bonsack played the Concerto with brilliance.

On Oct. 5, Jascha Heifetz appeared in the same auditorium under the auspices of the Oakland Forum. The program comprised the Franck Sonata, the Mozart A Major Concerto, the Saint-Saëns Introduction and Rondo Capriccioso, and other works. Emanuel Bay was the accompanist.

WPA Symphony Heard

Gastone Usigli led the WPA Symphony, with the addition of a few San Francisco Symphony players, in a concert at the Civic Auditorium, playing the Mozart G Minor Symphony with clarity and fidelity to the score. The 'Liebestod' from Tristan, and the 'Good Friday' music from 'Parsifal' were also well played. Mafalda Guardaldi, violinist, played a work by Bach.

These concerts fill a need in the community and attract fair-sized audiences. Frank Hauser, violinist, and Benning Dexter, pianist, sponsored by the Music

Newly Devised Chin Rest Is Favored by Violinists

SAN FRANCISCO, Oct. 20.—Since the granting of the patent two years ago, the Em-Eff Free-Ur-Tone Shoulder Pad and Chin Rest, invented by Marjory M. Fisher, has been used satisfactorily by many violinists, the inventor has learned. Miss Fisher is music editor for the San Francisco News and correspondent here for MUSICAL AMERICA. Her belief that a violin tone was "choked" as a result of the instrument's contact with a pad or any other foreign substance, led to the invention to allow the violinist to produce greater resonance because of the freedom from such contact.

Among the musicians who have approved Miss Fisher's invention are Albert Spalding, Albert Stoessel, Louis Persinger, Mishel Piastro, Kathleen Parlow, Meredith Willson, and public school music teachers, private teachers, students, orchestra players, and radio experts.



Marjory M. Fisher

Honor Society of the University of California, gave a sonata recital at the Berkeley Women's City Club, playing the Franck Sonata in A, The Mozart Sonata in B-Flat, and the Brahms Sonata in A. Mr. Hauser has the distinction of being the youngest player in the San Francisco Symphony, while Mr. Dexter is a fellowship student in the Juilliard School of Music.

Robert Turner, pianist, another Juilliard student, gave an interesting program at Mills College in late September. Debussy's 'Children Corner' was given a sympathetic and imaginative interpretation.

Naoum Blinder, concertmaster of the San Francisco Symphony, has been appointed violin instructor at Mills College and will doubtless bring to the East Bay a series of concerts by the San Francisco quartet. Mills College has featured quartet and small ensemble group work for several years, the hall for chamber music being ideally adapted to such concerts. The San Francisco Chamber Opera Company, Dr. Ian Alexander, director, will be heard in Oakland on Oct. 24, when 'Aida' will be given with an enlarged chorus and several new principals.

ADELYN FLEMING

Stokowski and Forest in Film Debut

LOS ANGELES, Oct. 20.—The Big Broadcast of 1937, which marks the screen debuts of Leopold Stokowski, conductor, and Frank Forest, American tenor, was previewed before a hilarious audience at the Paramount Theatre on Sept. 30.

In the conglomeration of frankly frivolous entertainment, the famous Stokowski hands and the attractive singing and personality of young Forest stand out as of interest to musicians. Stokowski conducts a Bach number and the solo players in the fugue take their turn in the spotlight.

H. D. C.

A new ensemble under Richard Copley's management, being presented for the first time, consists of Ralph Kirkpatrick, harpsichordist, Remo Bolognini, violinist, and Horace Britt, 'cellist.

OPERATIC PRE-VIEWS IN SAN FRANCISCO

Excerpts from 'Trovatore' and 'La Juive' Given by Opera Company Understudies

SAN FRANCISCO, Oct. 20.—Opera pre-views are becoming more and more interesting, including the arrival from Australia of Elisabeth Rethberg and Ezio Pinza, who will star in the forthcoming season. But long before the rising of the curtain on 'La Juive' on Oct. 30, Gaetano Merola has presented the chorus of the San Francisco Opera Company; and the local singers understudying Miss Rethberg and Mr. Pinza, and other major stars, staged the first two acts of the Halevy opus and the gypsy scene of 'Il Trovatore,' with interesting results. Margaret O'Dea's Azucena would have been vocally and histrionically acceptable in any company. In 'La Juive,' Mona Paulee and Leslie George won recognition for outstanding talent in the parts of Rachel and Eleazar.

A new concert series known as 'Saturday Nights at Nine' was inaugurated on Oct. 10 in Community Playhouse by the Alice Seckels-Elsie Cross management with the presentation of the Pasmore-David Ensemble. The personnel of the chamber-music group consists of Mary, Dorothy, and Suzanne Pasmore and Annie Louise David, violinist and violist, 'cellist, pianist, and harpist, respectively. All are resident artists of much more than local renown. Mozart, Handel, and Beethoven were represented in the first part of the program, but it was the modern half—especially Goossens's Suite, Op. 6 arranged for violin, 'cello, and harp, that was outstanding in point of interest and performance.

Varied Recitals Given

Laura Boulton brought her recordings of African music and dances, as perpetuated by camera and sound machine, to a Community Playhouse audience, and again to the San Francisco Museum of Art under the Ware-Hazelton management. Talks by Frantz Proschowski and Maude Fay Symington on theories of voice production and Wagnerian drama, respectively, with Alfred Hurtgen at the piano, have interested lecture-recital goers during the past fortnight. Joseph Marks, pianist, gave a recital at the Herbert Walter home before returning to New York for further study.

The San Francisco Music Club celebrated Founders' Day by hearing Lawrence Strauss in a program of German and French songs, and a new instrumental trio consisting of Eugene Heyes, Willem Dehe, and Eva Garcia, played an Arensky Trio and Tchaikovsky's Theme and Variations. Mrs. Beatrice Anthony is the new president of the club.

MARJORY M. FISHER

Frank Tait to Visit in America

Frank Tait, a director of J. and N. Tait, concert management, and J. C. Williamson, Ltd., theatrical agency, with headquarters in Australia, will arrive in this country on the Mariposa at Los Angeles on Oct. 30. Richard Crooks, tenor of the Metropolitan, whose recent successful appearances in Australia were under Mr. Tait's direction, will be on the same ship. The concert manager plans to remain in American for several weeks. His New York representative is Dolly Stewart.

VENICE WELCOMES MUSIC FESTIVAL

Orchestral Choral and Chamber Music Concerts Included in Brief Festival Held During Picture Exhibition — Lualdi Organizes Programs — Guarneri Conducts Florentine Orchestra—New Works by Mulè, Ferroud, Casella, and Others Heard

By ANNA WRIGHT

VENICE, Oct. 15.

EVERY two years the Picture Exhibition in Venice brings us a music festival, but for the last eight months we had been told that we need not expect music to fraternize with painting and sculpture in 1936. The world crisis, economic difficulties, the depression, were among the many reasons that justified this change; but it is sad to see September without the gay gathering of musicians, foreign and native, who never fail to meet here and, with the excuse of the festival, enjoy Venetian life, Lido bathing, and the musical novelties reserved for the Venice exhibition.

To our surprise, the good news burst upon us that a short music festival of one orchestral and four chamber music and choral concerts would take place. Owing to the abruptness of the production, there were comparatively few foreigners present and it can be said to have been a strictly Italian, not to say local, affair. Perhaps it is as well that no great crowd greeted the good will and energy of Maestro Adriano Lualdi, who was the prime organizer, because the concert hall only accommodated 400 hearers. What the concert hall lacked in business it gained as an artistic demonstration, for as a novelty it was in the ballroom of the Palazzo Rezzonico that the four concerts took place. The Palazzo Rezzonico has this last year passed into the hands of the municipality, which has transformed it into a museum, while respecting the character of the patrician private residence of the eighteenth century.

First Concert of Standard Works

The festival opened with the orchestral concert, which took place in the open, on the Piazza San Marco; and, though such concerts are of a popular nature, I cannot reconcile myself to defective acoustics and distracting surroundings.

The Florentine Orchestra was conducted by Antonio Guarneri, who led a program of masterpieces and old favorites, such as the Fifth Symphony, Strauss's 'Don Juan,' Respighi's 'Fountains of Rome,' Wagner's Prelude and 'Death of Isolde'; but, to remind us that we were attending a modern music festival, an absolute novelty was given. This was 'Vendemia,' symphonic impressions of grape-gathering and vintage time, by Giuseppe Mulè, who is a Sicilian and has attempted in this work to evoke the color and warmth of his native land, the lively work and play on the slopes of Mount Etna. It needed all our good will, however, to discover anything Dionysiac in this orchestral poem, which, notwithstanding, found favor with the public.

The first concert at the Palazzo Rezzonico began and ended with a string quartet. The Nouveau Quatuor Hon-

terpreters. The opening quartet was by Pierre-Octave Ferroud, who had specially reserved the first performance for Venice, and who should have been present, but who died tragically a few weeks before in a motor accident while

its capacity for infinite variety in these and in Arthur Honegger's newest quartet, the second, in A Minor, inscribed to the Pro Arte Quartet. Honegger's conception and handling of strings is typically orchestral, and this quartet at times made one feel that it was the reduction of an

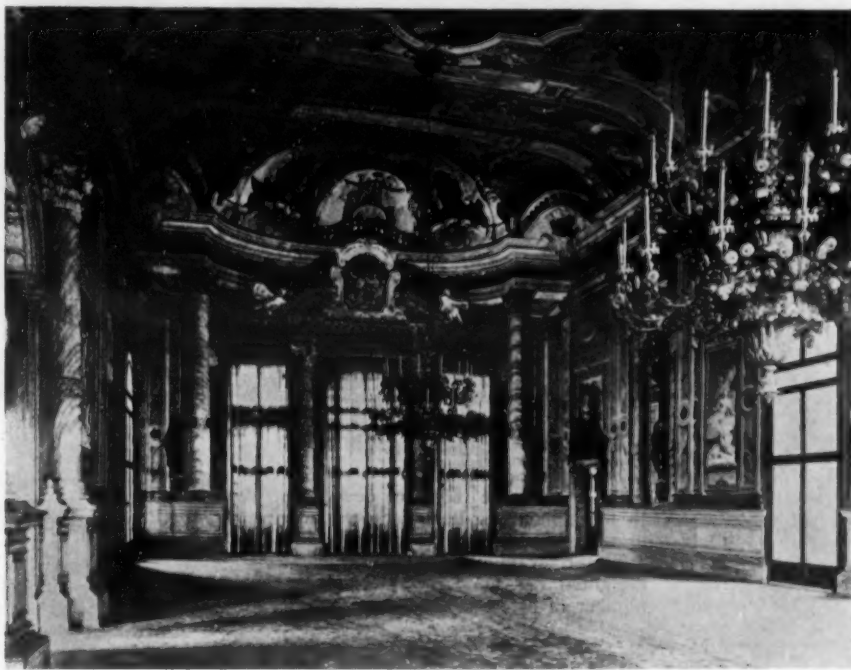
dreher,' a concerto on popular airs for viola and small orchestra. We would have enjoyed it a great deal more had we not had to listen to an Allegro for nine instruments by Barbara Giuranna, melodies for soprano and small orchestra by Por-rino, a work for small orchestra by the



Nino Sanzogno



Geoffredo Petrassi



THE SETTING FOR THE FESTIVAL
The Ballroom of the Palazzo Rezzonico in Venice, Used as a Concert Hall



Lino Liviabella



Ornella Santoliquido

on holiday in Hungary. Ferroud was clearly under the influence of Albert Roussel, and that is the best that can be said of his composition. The concert closed with Bela Bartok's Fifth Quartet. It would be unfair to risk a comparison between the young Frenchman and the genius from Hungary, for from the first bar to the last beat a rich maturity, complete command of musical speech and fullness of invention are asserted.

Trio Casella Performs Ably

Two young Italian musicians fraternized on this program: Geoffredo Petrassi and Franco Margola. Margola's Trio had the good fortune to be presented by the Trio Casella. Petrassi's 'Tre Liriche' had their first hearing in Venice, and, perfectly sung by Licia Albanese, they earned the public's complete approval. The second concert at Palazzo Rezzonico was a choral one, and the program was dedicated to the old Venetian School. The Choral Society of Trieste, under the guidance of its founder and conductor, Antonio Illersberg, sang madrigals and choruses of Antonio Lotto, Baldessare Donati and Benedetto Marcello, and a most entertaining chorus for six mixed voices, 'The Game of the Goose,' by Giovanni Croce, that pupil of Zerlino usually known as the Chiozzotto. To lighten the evening there was instrumental music as well, and the best moment of all was in hearing the stupendous Concerto in D, of Vivaldi, for cello and string orchestra. The young soloist was Antonio Janigro, who gave a brilliant performance.

Monteverdi's Sonata 'Sopra Sancta Maria,' in a revision by Vittorio Rieti, was performed. Nino Sanzogno, a pupil of Malipiero, conducted ably. On the third evening Albert Roussel's Trio for flute, viola and cello, inscribed to Elizabeth Coolidge, and three movements of Alban Berg's 'Lyrische' Suite were given. The Gertler Quartet proved

orchestral score. The saving grace of the work lies in the adagio, for here is an escape from memories of 'Rugby' and 'Pacific 231.' The success of this evening, and possibly of the whole festival, lay in the eagerly awaited new piano work of Alfredo Casella, brilliantly interpreted by Ornella Puliti Santoliquido, to whom it is inscribed. Sinfonia, Arioso e Toccata, is its title. Mme. Santoliquido shared with the author the deafening applause that greeted the last bars of the toccata. It is music that has the characteristics beloved of the virtuosi, and yet it springs from the mind of a true musician.

The last concert was far too long. This generosity on the part of the organizer was a detriment to the composers and to the executants. Paul Hindemith was the last on the program, both as composer and as viola player, with his 'Der Schwanen-

erstwhile scholar of the Curtis Institute, Nino Rota, a suite for small orchestra by Vincenzo Tommasini, and a lengthy tryptique for soprano and small orchestra by Lino Liviabella, who won the prize offered by the Olympic Games for a symphonic composition. There was not one of the works that was not of vital interest. Italian musicians are competing for the San Remo Prize of fifty thousand lire for a symphonic work on the subject of Augustus, one that does not seem to connect with musical inspiration very easily; but by November we shall know who is the musician capable of realizing musically the grandeur that was Rome and the greatness of Augustus, thus suitably celebrating his thousandth anniversary. The committee of judges includes Franco Alfano, Francesco Cilea, G. Francesco Malipiero, Giuseppe Mulè, and Ildebrando Pizzetti.

Admissions Taxes Show Increase

WASHINGTON, Oct. 20.—A report issued by the Internal Revenue Bureau of the Treasury Department indicates considerable increase in taxes paid on admissions to opera, concerts and other amusements in the first two months of the present fiscal year (July and August) as compared with the corresponding months of last year. In the two months of this year the total was \$1,384,107, while in the same months of last year the total was \$1,313,551.

A. T. M.

Olga Samaroff Stokowski Returns from Prague Congress

Olga Samaroff Stokowski, pianist and founder of the Layman's Music Courses, returned from Europe on the Bremen on Sept. 20 where she served as delegate from the United States at the International Congress of Musical Education in Prague. She was accompanied by her daughter, Sonia, and two of her first "Layman" pupils, Mrs. Wil-

liam Francis Gibbs and Mrs. Philip Hofer.

Signed Scroll Commends Toscanini's Stand

Seventy-six members of the New York Philharmonic-Symphony joined with more than nine hundred other musicians of all the radio networks and musical organizations throughout the city in sending an open letter to Arturo Toscanini praising the maestro for his courageous stand in refusing to have the concerts he conducted at the Salzburg festival broadcast to Nazi Germany.

WPA Forces Active in Portland, Ore.

PORTLAND, ORE., Oct. 20.—During the last six months, 225 concerts have been given by the WPA band and the WPA orchestra, playing before an estimated number of 170,000. These organizations have played in Portland's public parks and in the auditoriums of the schools. The orchestra has also given symphonic programs in Reed College Bowl recently.

CONCERTS: Favorite Recitalists and Debutants in Opening Weeks

THE past fortnight saw the Manhattan concert season actually under way with a number of young singers, pianists and violinists making their first bid for Metropolitan favor and a sprinkling of established performers. The latter included Jascha Heifetz and Fritz Kreisler, among men of the bow; Dalies Frantz, James Friskin, Eunice Norton and Winifred Young Cornish among keyboard artists, and Margaret Halstead, soprano.

Heifetz Plays Violin Program of Unusual Substance

Jascha Heifetz, violinist, Emanuel Bay, accompanist. Carnegie Hall, Oct. 14, evening:

Suite Vivaldi-Busch
Sonata in A Minor Bach
Sonata in D Hindemith
Sonata in G Beethoven
"Tallahassee" Suite Cyril Scott
Polonaise in D Wieniawski

First of the world celebrities to play in Carnegie Hall this season, Mr. Heifetz could be said to have opened the new musical year there. His audience was a large one, and included musicians of eminence. The applause was hearty throughout, though the program was one that made little concession to the tastes of those who relish the tidbits of violin literature. Only at its conclusion were there extras of the order of "The Flight of the Bumble Bee."

A humid night made trouble for the strings. The recitalist did a deal of tuning between numbers, and there were rough snots in his playing, particularly at the outset. Tonally, neither the Vivaldi-Busch suite nor the unaccompanied Bach music represented Heifetz at his best. In style and various technical considerations, however, there was no mistaking the artistry of the playing.

Hindemith's relatively early work—the second of the two violin sonatas of his Opus 11—was exceptionally well played. It is a work of uneven merit, chiefly because of the variable quality of its basic material. In feeling, it points both forward to the atonal Hindemith of a later period and backward to the era of Brahms. It shares with the later music of Hindemith the quality of expertness in all that pertains to adroit craftsmanship, but is neither advanced nor very personal.

The last of Beethoven's ten violin sonatas, sometimes described as "another Pastoral symphony," and regarded in some quarters as a work of essentially descriptive character, found the recitalist at the peak of his form. A more gratifying performance could scarcely be conceived for a work that possesses much of poetic beauty, though little to set off the prowess of the performer. Thereafter, the initial difficulties with the strings were lost sight of, and the playing was consistently that of the master. Mr. Bay collaborated ably.

O. T.

Laura Dubman, Eleven Years Old, Makes Piano Debut

The first child prodigy to be brought to public attention this year was Laura Dubman, eleven-year-old pianist from San Francisco, who made a considerable impression upon a capacity audience in the Town Hall on the evening of Oct. 9.

Good judgment in choice of materials for a youthful player, however precocious, and a keen eye to the best display of talents was evident in the program, which listed a Prelude and Fugue in G Minor and a Partita in C Minor by Bach; Song Without Words in G Minor and Etude in A Minor by Mendelssohn; Beethoven's Sonata in G, Op. 14, No. 2; Nocturne in E Minor (post-humous), Mazurkas in F Minor and C Sharp Minor, and Polonaise in B Flat, by Chopin; Rachmaninoff's G Minor Barcarolle; and three pieces from Debussy's "Children's Corner" Suite.

Miss Dubman evinced a good deal of native ability for her instrument, excellent training, and a good understanding of the majority of works she sought to interpret. Much of her playing, naturally, was stronger mechanically than poetically, and



Jascha Heifetz

there were some technical deviations. But in large part she held her own admirably in a list of works by no means intended for a performer eleven years of age, and she delighted her audience, which included a number of prominent musicians.

E.

Montgomery Davis Gives His First New York Song Recital

In a first New York recital, though he had sung afield and on the radio, Montgomery Davis, baritone, made his bow in the Town Hall on the afternoon of Oct. 12. Wilbur Chenoweth, composer of one of the songs of his program, was the accompanist.

Mr. Davis disclosed a light and veiled voice of good quality, limited as to power and variety of tone. Particularly attractive was his pianissimo, as employed in Hahn's "L'Heure Exquise," a song that requires just the sympathetic lightness accorded it on this occasion. Also smoothly sung were Rosa's "Star Vicino" and two Mozart airs, the "Don Giovanni" serenata and Papageno's droll song of farewell, though the latter asks for a more extended range of dynamics and a greater weight of emphasis than the recitalist could bring to it.

Debussy, Tremisot, and Holmès were the composers drawn upon for a well sung French group, which was succeeded by a sheaf of German songs that included Wagner's "Träume," along with Strauss's "Cécilie," Wolff's "Du Bist so Jung," and two by Brahms. Mr. Chenoweth's "The Arrow and the Song," a first performance, was heartily applauded in the concluding American and English group.

O.

Gloria Perkins Heard in Debut Recital

Gloria Perkins, violinist, made an effective debut in the Town Hall on the evening of Oct. 16, and showed more than ordinary promise in a program that demanded both finesse and understanding.

As the Vitali Ciaccona revealed, hers was a tone of medium size and good quality, but distorted occasionally by a tendency to over-emphasize the more fervent passages. The Mendelssohn Concerto in E Minor proved a good vehicle for her abilities, though in the first movement, Allegro Molto Appassionato, the fingering and passages of double-stopping were not always clean-cut. Yet her technical resource was, for the most part, equal to the delicate lines of the final section, Vivace, which was played with a consistent purity of tone.

If in the Andante of the Concerto and



Fritz Kreisler

the more profound moments of the Vitali work her performance was somewhat wooden and unsympathetic, one does not require an interpreter of eleven years to have the maturity of conception that will almost assuredly be hers with age and experience. Bach's Prelude and Fugue from the G Minor Sonata (for violin alone), Saint-Saëns's "Havanaise," and works by Chabrier, Loeffler, and Sarasate concluded the program, which was received with frank admiration by an audience of impressive size. Brooke Smith was the not-too-dexterous accompanist.

P.

Steven Kennedy, Baritone, Makes His Bow in Town Hall

From Pittsburgh, by way of Italy, Steven Kennedy emerged upon the platform of the Town Hall on the afternoon of Oct. 14 to take his place among the new baritone recitalists of the young season. With Kenneth Walton as accompanist, he embarked upon a well-chosen program that embraced the customary group of old Italian songs; German Lieder by Brahms, Erich Wolff, Jensen, and Strauss; the air, "Vision Fugitive," from Massenet's "Hérodiade," and a liberal number of songs in the vernacular by American and English writers. Included among these last was "The Holy Rose," by the accompanist.

Mr. Kennedy sang with feeling and a commendable sense of style. The voice, if not exceptional, proved a serviceable one, and responsive to the singer's demands upon it in matters of interpretation. Among the most effective of his numbers were two Brahms songs, "Die Mainacht" and "Botenschaft."

Alexander Sklarevski Presents Inclusive Piano Program

Alexander Sklarevski, pianist, who for some years has been a member of the faculty of the Peabody Conservatory in Baltimore, gave a recital in the Town Hall on the evening of Oct. 13.

The program was one of more or less conventional makeup, a Haydn Sonata to begin with, then Liszt's transcription of Bach's G Minor Organ Fugue, and Beethoven's last sonata, Op. 111. Four Chopin



Gloria Perkins



Steven Kennedy

Kreisler Introduces Schumann Fantasy at First Recital

Fritz Kreisler, violinist. Carl Lamson, accompanist. Carnegie Hall, Oct. 17, afternoon:

Fantasy in C, Op. 131 Schumann-Kreisler
Sonata in G Minor, No. 1 Bach
Konzertstück (first movement of Concerto No. 2 in D) Paganini-Kreisler
Fantasy on Russian Themes
Rimsky-Korsakoff-Kreisler

The art of Fritz Kreisler seems to grow finer and his audiences ever larger and more enthusiastic as season succeeds season in the long-spun career of this beloved veteran of the fiddle. At this, his first New York appearance of the season, Mr. Kreisler achieved a fluency of discourse and a realization of musical design that must have been set down as an added achievement even by those who have attended his performances religiously for many years. The crowd, which filled the stage as well as the auditorium to overflowing, accorded him a cheering, stamping ovation of a type seldom encountered at recitals in Manhattan.

As a novelty, the Schumann Fantasy held a prominent place in the program. Mr. Kreisler exhumed it recently from the expanding heap of amortized Schumann compositions. He has made some revisions in the solo part as well as in the orchestral accompaniment, removed some of the eccentricities permitted in the original by the composer's already flagging reason, and delivered to concert players a composition which should otherwise have died with Joseph Joachim, who was one of its few interpreters. On first hearing the work seems to be characteristic Schumann: poignant, romantic, not particularly distinguished melodically. Its technical difficulties are numerous, but Kreisler made light of them, and disclosed in addition a warm sympathy for the work which made it far more interesting than it likely would be under another's fingers.

Even Kreisler's amendments and ministrations, however, could do little for the thread-bare and basically tawdry Paganini movement; but the concerto is an old favorite and a tuneful one, and the audience was delighted with the virtuoso performance of it. The Bach sonata for violin alone, while it made noticeably heavy demands upon the artist's technique, was brilliantly executed in an easy stride, carefully punctuated and calmly controlled. As a whole it was the outstanding performance of the afternoon.

That there were numerous encores, including some of the violinist's most popular transcriptions, goes without saying.

R.

Etudes came next and as a final group, pieces by Rachmaninoff, Liadoff, Scriabin and the "Islamey" Variations of Balakireff as a closing piece.

Dignity and self-effacement were noticeable throughout the recital. Mr. Sklarevski was obviously putting forward the composers as he saw them, and not himself. In this he was successful to a large extent. The Haydn was a bit too sonorous for music of its type and the Bach lost a moiety of its dignity through excessive speed and over-emphasis of the left hand. Mr. Sklarevski is still under the noisv spell of his teacher, Busoni, whose middle name was Volume. The Chopin works were well projected and the difficult "Islamey" was given with complete mastery.

H.

Winifred Young Cornish in Town Hall

Winifred Young Cornish, pianist. Town Hall, Oct. 10, afternoon:

Presto in A Scarlatti
Sarabande; Les trois mains Rameau
Sarabande in A Minor; Fuga scherzando Bach
Sonata, Op. 90 Beethoven
Sonata in B Minor, Op. 58 Chopin
"Filleuses près de Carantec" Rhené-Baton
"Les lucioles" Florent Schmitt
"Barque sur l'océan"; "Alborado del gracioso" Ravel
Etude héroïque Leschetizky
"Feux follets" Philipps
Prelude in G Rachmaninoff
Etude de concert Sternberg

For her return to the local concert stage the pianist chose a program designed to ap-

(Continued on page 19)

Stravinsky to Write Work for the American Ballet

World Premiere to Be Given in New York This Spring

Igor Stravinsky, internationally known composer, has accepted a commission to write a new ballet especially for the repertoire of The American Ballet. It will probably have its world premiere in New York City this coming spring. At that time it is hoped that a program of



Igor Stravinsky, Who Will Collaborate with Balanchine and Dollar in the New Presentation

three of Mr. Stravinsky's ballets will be performed in which this new work will be included, and that Mr. Stravinsky will be on hand to conduct the performance in person.

The choreography of this ballet will be in the hands of George Balanchine, maitre de ballet of The American Ballet, and his assistant, William Dollar. The dancers will be chosen from the members of The American Ballet appearing in the season of the Metropolitan Opera, and to some extent amplified by other dancers of The School of American Ballet. Mr. Stravinsky has been working on this composition in collaboration with Mr. Balanchine for the past summer, and intends to have it completed by the first of the year.

PHILHARMONIC-SYMPHONY TO OPEN SEASON NOV. 5

First American Hearings of Bax and Purcell Works to Mark First Week Under Barbirolli

The New York Philharmonic-Symphony will begin its ninety-fifth season on the evening of Nov. 5 in Carnegie Hall under the baton of John Barbirolli, British conductor, who will arrive on the Aquitania on Oct. 27 to take charge of the first ten weeks of the season. The opening program will include Berlioz's 'Roman Carnival' Overture; the first performance in America of Arnold Bax's 'The Tale the Pine-Trees Knew', which is dedicated to Mr. Barbirolli; Mozart's Symphony in C, No. 36 (K. 425), and Brahms's Fourth Symphony.

The program for Saturday night and Sunday afternoon of the inaugural week will be the same as the above, except for the substitution of Purcell's Suite for Strings, arranged by Mr. Barbirolli (first American performance), and Elgar's 'Enigma' Variations, in place of the Mozart and Berlioz works.

London's New Season Rich In Promise

Number of Events Is Double the Average, and Prospects Are Regarded as Liveliest Since Pre-War Days—Dresden Opera Plans Visit, and Covent Garden Schedules Interesting Fare—Ernest Newman Suggests That Time Be Saved by Having Several Pianists Play Simultaneously in the Same Hall

NOT since the pre-war days have "the autumn advertisements"—to quote Ernest Newman—been so rich in promise, or at least in promises, for the coming season in London. Discussing the prospect for the season in the world metropolis, the English critic writes in the London *Sunday Times* that on a moderate estimate, the amount of music-making in London this season will be nearly double the average, something to interest keenly those observers of the American situation who report a general upswing in the business of concert-giving in this country and who will find an analogous situation in England a choice subject for discussion, particularly in view of a recent article by Olin Downes in the Sunday edition of *The New York Times* in which he raised the question whether there was not danger of a new period of over-production.

Heading his article 'The Co-Optimists,' Newman remarks that "the Age of Faith has evidently come once more" in the London concert and opera world. Every such age, he takes note, breeds its skeptics; "and already some of these pestilential creatures are whispering their doubts." Realists, he says, already are putting out this query: If, as has been alleged for some time, interest in music (or at all events a paying interest) has been steadily declining in England, "where are the audiences to come from for all these concerts, recitals, and opera performances," the critic asks. "Where will all these enterprising people be, what will some of them be saying, in about ten months from now? Will some of them take the wrong turning, and arrive not in the New Jerusalem but in Carey Street? I am aware that there will be a coronation in London next year: but will that ceremony make Londoners any more fond of music than they are at present? Were orchestral concerts as a whole so well attended last season that we can count confidently on full houses for a largely increased number of them this season? People like myself, who go to concerts just to get away from music for an hour or two after a long day's work at it, are, of course, in the seventh heaven of rapture over the prospect of no day of the week, no hour of the day, being without its avenue of escape for us; but it distresses me to think that some of the generous providers of those avenues may have to pay pretty stiffly for their bounty to us before this time next year. However, we will all hope for the best."

Turning from questions of quantity to some of quality, Newman continues:

"There are certainly indications enough that the season is going to provide us with unusually interesting fare. The recitalists, it is true, can be counted on to keep to the beaten track, especially the pianists, whose programs presumably will consist not only this year but to the end of recorded time of the same opening bit of Scarlatti or Bach, the same middle bits of Mozart and Beethoven, or Schumann and Chopin, and the same closing bits of Liszt or some other provider of fireworks. Moreover, there are so many good pianists in the world just now that if we put on one side some three or four who are in a class by

themselves it is difficult to see much difference between the others. What with this equality of attainment on their part and the stereotyped nature of their programs, it is becoming a serious question with the Press what to do with our pianists. Perhaps time and trouble would be saved if two or three of them would give their recitals simultaneously in the same hall.

"In the operatic world and that of orchestra concerts, things are decidedly looking up. The visit of the Dresden Opera Company will be welcome, in spite of the hackneyed nature of its program: if we cannot profess to be thrilled at the prospect of hearing 'Don Giovanni' and 'Figaro' in slow-footed German translations, it will certainly be interesting to see what the team work of the company is like. Many of us would have been better pleased if, instead of these two operas, we could have been given Berg's 'Wozzeck' and, say, Hindemith's 'Cardillac,' or, indeed, almost anything that would lift our public out of the rut into which it has settled and give it some notion of contemporary developments in opera. It is good news that the B.B.C. will give us Busoni's 'Doktor Faust,' if only in the concert room. What the curiously named British Music Drama Opera Company will do for our education and delectation remains to be seen; it will presumably go all British in Albert Coates's 'Pickwick' and Roger Quilter's 'The Wild Boar,' and one hopes it will not be too British in 'Boris Godounov' and 'The Fair at Sorotchinsk.' We shall all be curious to see how the problem of an English presentation of this unfinished Moussorgsky opera is solved.

"I hope there will be no occasion for us to sue Covent Garden for breach of promise next summer, for the repertory it has announced, if not quite free from the reproach of conventionality, looks very interesting. Wagner, of course, will be the backbone of the season with seven operas, including the 'Flying Dutchman'; and Verdi will be represented by the three big works of his last period. 'Pelléas and Mélisande,' 'Prince Igor,' 'Turandot,' and the delightful 'Coq d'Or' will be revived. Gluck's 'Orfeo' (with the Russian ballet), Smetana's 'Die verkaufte Braut,' 'Carmen,' and the incomparable 'Don Pasquale' of Donizetti are also promised us; while there will be an out-and-out novelty in the first production of Eugene Goossens's 'Don Juan de Mañara.'

"The prospects at the orchestral concerts could hardly be better, things being what they are in this country. Of the immense mass of new music-making on the Continent our public knows practically nothing, and seems to feel very little interest in it; perhaps it has not yet fully recovered from those dreadful years that followed the war, in which all sorts of rubbish were flung at it with the assurance that the mediocrities responsible for them had created new standards of value in music. The English public is notoriously conservative, but even it is at last beginning to see that the last word in the art was not said by Bach, Mozart, Beethoven, Wagner, and Brahms. Sibelius has been more or less thoroughly assimilated. The newer tendencies will be fairly ade-

quately represented this season by such works as Bax's sixth symphony, the Walton symphony and viola concerto and his 'Belshazzar's Feast.' Hindemith's 'Mathis der Maler,' John Ireland's piano concerto, and Berg's violin concerto. Stravinsky's 'Sacre du Printemps' will be given yet another chance to establish itself in our repertory.

"We shall see also what progress in English affections is likely to be made in the immediate future by two composers who are very much in the air at the moment in other countries, but have never received their due over here: if the anti-Mahler prejudice is ever broken down among us it will be first of all by 'Das Lied von der Erde,' while if the Vienna orchestra, which is to pay us a visit very shortly, cannot command respectful attention for Bruckner by its performance of his seventh symphony we shall probably have to draw the final conclusion that he and the English public somehow or other do not hit it off. All in all, whatever the financial prospects of the present season may be, the artistic prospects could hardly be rosier."

Iturbi Conducts and Plays in London

LONDON, Oct. 15.—After an absence of eight years, José Iturbi appeared here as conductor of the London Philharmonic in the first Courtauld-Sargent concert in Queen's Hall on the evening of Oct. 12. He was also heard as soloist in Beethoven's Piano Concerto in C Minor. He conducted an extract from Goossens's new opera, 'Don Juan,' and Sibelius's Second Symphony. He was enthusiastically welcomed by a capacity audience which evidently enjoyed the entire concert, although some controversy was aroused on the subject of the practice of conducting from the piano bench. The concert opened with Beethoven's 'Leonore' Overture No. 3.

Fauré Society Plans Interpreters' Contest

PARIS, Oct. 15.—The "Friends of Gabriel Fauré," a new society formed under the direction of Mme. Henry de Jouvenal for the purpose of giving greater prominence to Fauré's works, will give prizes to the best interpreters of the composer's music and will record their performances on discs.

The first competition will be for pianists playing his Sixth Nocturne in D Flat for which the prize will be 5,000 francs. Wax recordings will be taken of the four best interpretations and from these, one will be selected for the permanent disc. The performer also will take part in a concert of Fauré's works. The competition to be held in Paris next December will be under the patronage of *Le Figaro*.

Comic Opera by Dubensky to Be Performed

A comic-opera miniature, 'A Romance with Double-Bass' by Arcady Dubensky, who is a member of the New York Philharmonic-Symphony, will be performed for the first time in America on Oct. 31 by the Ladies' Musical Aid Society of New York. The principal parts will be sung by Myra Leeds, soprano; Nicholas Karlash, and Ivan Velikanoff. E. Shastan will be the stage manager.

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Music at the New York World's Fair; An Opportunity to Excel

WHAT will be done about music—all of the arts, in fact—at the World's Fair to be held in New York in 1939 remains at the moment a subject for conjecture. If there are elaborate plans in the making, the musical profession has not been consulted. To be sure, these are still early stages in the development of a program of colossal magnitude. Deliberation, not haste, is necessarily and wisely the order of the day. But in the shaping up of the preliminary architectural layout, if some disturbing but possibly inaccurate or premature reports are to be given any credence, no particular provision is being made for anything but open-air performances—something which every music patron with half a thought for what will be expected of New York by visitors from all over America and from foreign countries would immediately deplore, if it were to be confirmed as reality rather than merely rumor. Some reassurance from a high source would be to the advantage of all concerned. Reports that are without foundation may sometimes work as much mischief as those that are grounded on fact.

From its inception, the coming Fair has been spoken of as one that would emphasize cultural developments in our society as much as its practical achievements. The advances of mechanics, of electrical science, of manufacturing, of transportation on land, sea and in the air, of sanitation, education and kindred subjects, these and many more, have had such attention at earlier expositions as to cause experts and laymen alike to wonder how past achievements are to be surpassed. Always, of course, there is a new last word; always, there are developments to alter the nature of every type of exhibit with which a world exposition can be expected to deal. But for opportunities to go beyond the achievements at all

World's Fairs of the past, it may be doubted whether any other phase of planning presents so inviting a prospect as the arts—and particularly music.

* * *

The question can be raised, indeed, as to whether any past World's Fair has recognized music at all adequately. There have been antiquarian exhibits, but these did not bespeak the life of the art. There have been public performances that were in some way left in the backwash of events. There have been advertising concerts and there have been stadium affairs that found musical considerations secondary to those of spectacle or mere magnitude of attendance. Perhaps the best remembered single circumstance with regard to music at any World's Fair is that which concerns Debussy. The "musicien Français" was fascinated by the music of Bali and Java as he heard it played by native musicians at the Paris Exposition, and this music played a part in his development thereafter. Debussy, of course, was only an individual, if a very musical one. But in designing a large-scale musical program for heterogeneous masses at a World's Fair, it surely is not necessary to make it of so routine a character as to leave little or nothing for the musical individual.

New York has musical resources, today, of a quality and variety perhaps never before at the command of any exposition city. Ways should be found to bring about the co-operation and the participation of those institutions which in the city's regular musical seasons are focal points of attention for music lovers everywhere. Opera will be expected at this exposition, as will symphony—and on the highest levels. Choral contests might be conducted on a nationwide or international scale. The musical managers, the musical educators, the broadcasters, the recorders, the critics, as well as the performers, should have some part in shaping a program the like of which no previous World's Fair has known. Nothing short of this could be expected of New York as an exposition city. Counsel should be sought widely and the greatest care should be taken to place the initiation and development of plans for the exposition's music in the hands of those who are properly equipped for the task. There should be leadership with the enthusiasm and the vision to go far beyond the kind of routine in music that has sufficed at World's Fairs in the past. The perspective should be an all-American one. Events may now be shaping toward these ends. Devoutly it is to be hoped that this is so.

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Personalities



Sergei Rachmaninoff with His Two Grandchildren, Princess Sophie Volkonsky and Alexander Conus, at the Rachmaninoff Estate Near Lake Lucerne in Switzerland. Alexander's Paternal Grandfather is Jules Conus, the Composer

Kreisler—Jazz, according to Fritz Kreisler, is a true expression of restless mankind and no one should condemn it as bad.

Garden—"Opera as an art form," declared Mary Garden recently on the eve of sailing from France en route for Hollywood, "is dead. Films are my future. There will be no farewell tour and, indeed, not even a farewell performance."

Pons—A new title, "Godmother of the Symphony" has been bestowed upon Lily Pons, who is heading a drive to raise a fund of \$150,000 for the Los Angeles Symphony. Miss Pons is making personal and radio appeals and she plans to give a concert, the proceeds of which are to be turned over to the fund.

Antheil—The musical score for the motion picture, 'The Plainsman,' will be composed by George Antheil. By a coincidence, Mr. Antheil had just completed a trip through Texas, New Mexico and Arizona studying aboriginal music when the contract was offered him.

McCormack—Absent from this country for nearly two years, John McCormack declared on his return last month, that he had no intention of forsaking America for his native Ireland. "I am an American," he said, "and I want to live here at least half of every year." The tenor, who now boasts of being a grandfather, is writing his memoirs and has already set down 12,000 words about his career.

Melchior—A far cry from operatic singing, Lauritz Melchior spent a large part of his holiday in Europe in the hunting field. When he arrived in this country for the coming Metropolitan season, he brought with him an entire new set of costumes for his operatic roles. The tenor was honored by the King of Denmark, on the royal birthday, Sept. 26, with the decoration of Ingenio et Arti. The presentation was made following a performance of 'Pagliacci' at the Royal Opera House for the benefit of the pension fund for retired artists.

SEATTLE PREPARES FOR ACTIVE SEASON

Recitals by Karle, Wanifuchi,
Lyman, and Gardner Heard—
Study Clubs Meet

SEATTLE, Oct. 20.—Seattle is on the threshold of its most ambitious season, with four major artist series in the field, including the Seattle Symphony subscription concerts and four additional concerts with distinguished artists. The Cecelia Schultz artist series will present the Don Cossack Male Chorus, the Jooss Ballet, the Monte Carlo Ballet Russe, Richard Crooks, and John Charles Thomas. Other concert courses will be offered by Associated Women Students, the University of Washington, and the Ladies' Musical Club, the artists to be announced later. Supplementing these courses, Pro Musica will sponsor a number of concerts, and about ten choral clubs will give two concerts each during the year.

Theo Karle, tenor, who began his musical career in Seattle a number of years ago, opened the current season on Sept. 26 under the auspices of Cecelia Schultz, and was greeted with enthusiasm by a host of friends. Arville Belstad was his accompanist.

Kenshu Wanifuchi, violinist, Seattle musician who has won success in Europe and the Orient, was heard in recital on Sept. 11, assisted at the piano by Kenneth Lyman. Mr. Lyman presented a gifted young pianist, Gertrude Gardner, in recital on Sept. 9, assisted by Del Nahhas, soprano, and pupil of Helen Crowe Snelling.

Many of the study clubs held their initial meetings of the season, the Seattle Musical Art Society honoring past presidents with a program given by Margaret Moss Hemion, soprano; Edith Kendall Williams, violinist, and Mrs. Erroll Rawson, pianist. The accompanists were Helen Louise Oles and Vesta Muth Richards.

DAVID SCHEETZ CRAIG

What They Read Twenty Years Ago

MUSICAL AMERICA for October, 1916



The "Ladies' Day" Musicales of the Friars' Club in New York Brought These Artists to the Platform: from the Left, André Benoist, Rudolph Ganz, Albert Spalding, Paul Kéfer, Carlos Salzedo, and Georges Barrère

From Chicago

A revival of 'I Puritani' will bring forth a newcomer in Amelita Galli-Curci, an Italian coloratura soprano, who will also be heard in 'Lucia.'

1916

Why Not Americans?

Should the war last another two years, Mr. Gatti said he had great fears as to the consequences for opera, as most of the foreign male singers would most certainly be called to the colors. How this difficulty could be solved, he did not see.

1916

New Novelties and Old

Novelties and revivals announced for this season at the Metropolitan include 'Francesca da Rimini'; 'The Canterbury Pilgrims'; 'Iphigenia in Tauris'; 'The Pearl Fishers'; 'Thais'; 'Lakmé' and possibly 'The Marriage of Figaro.'

1916

Still Is

'Alpine' Symphony Dull and Futile. Much Exploited Work by Strauss Given New York Premiere by Philharmonic. The Total Result Is Fruitful Only in Disappointment.

1916

Maybe

Evolution of symphonic leaders in this country must wait upon the general establishment of American opera houses, says Josef Stransky.

1916

Where They Gravitare

"Did my voice fill the music room?" "No, but it filled the conservatory and the refreshment room!"

1916

We Could Write a Book

Headline: — "Graveure Analyzes Causes of Mediocrity Among Singers."

1916

WORCESTER'S 77th ANNUAL FESTIVAL

(Continued from page 5)

tribution to the festival's pleasures at the second of the six concerts, that of Tuesday evening, Oct. 6. This was the one evening event of the series that was innocent of vocalists. In their stead was the Russian-born pianist with fingers of eloquence and celerity for one of the most melodious, if no longer one of the most overplayed, of concertos. Mr. Lhevinne's achievement of Tchaikovsky's B Flat Minor opus was as sympathetic as it was brilliant. The tone was luminous; passage work was sparkling and immaculate. Mr. Stoessel's orchestra collaborated in a performance of high vitality. Though this was Mr. Lhevinne's first appearance at the festival he recalled that he had begun his first American tour, many years ago, with a recital in Worcester.

Modern Contrasts

The Tuesday program otherwise embraced John Powell's 'Natchez-on-the-Hill,' William Grant Still's 'Afro-American' Symphony, the Sibelius 'Swan of Tuonela' and Chabrier's 'Espana' Rhapsody. Mr. Powell's ingenious adaptation of three Virginia country dances—ingenious though it dispenses with anything that could be termed development—contrasted sharply with Mr. Still's highly elaborated employment of material of an avowed kinship to the black man's "Blues." Mr. Powell's music is expressive chiefly of high spirits. That of Mr. Still, in its far more complex structure, seeks to establish moods of longing, sorrow, humor and aspiration, in

terms of those dusky sons of toil who still retain traits peculiar to their African forebears. The music is well-knit, but does not altogether sustain interest. One or two movements might fare better than four.

Mr. Stoessel's festival orchestra of sixty-five, with Mischa Mischakoff as concertmaster, played this music in praiseworthy fashion, both as to tonal quality and unity and balance of ensemble. A second opportunity for the orchestra to disclose its quality independent of the festival chorus was afforded by the children's concert on the next afternoon, when the music performed was of a generally lighter character. Explaining the compositions briefly to his audience, Mr. Stoessel asked some of the players to demonstrate the individual qualities of their instruments. Among those thus called upon was the player of the vibraphone, of which liberal use was made during the festival. Embraced in the program for young people was the prelude to Humperdinck's 'Hansel and Gretel,' eight of the movements of Saint-Saëns's 'Carnival of the Animals,' Lamar Stringfield's 'Negro Parade,' Paul White's 'Miniatures' and the Overture to Auber's 'Bronze Horse.'

Aside from their participation in 'Faust,' Miss Pierce and Messrs. Hain and Britton were soloists at the Thursday evening choral concert, as was Miss Stellman. As was remarked in the review of the opening 'Samson and Delilah,' the Worcester chorus is worth a journey to hear. It remains, of course, the heart of the festival, much as Opera Night or Artist's Night

may divert the attention of those who supply the audiences. Of approximately 400 voices, it achieves a resonance that is round and proportionately balanced, with a degree of precision in attacks and releases to attest sound training and conscientious rehearsal. Particularly admirable in the Thursday program were four unaccompanied choruses, two of these being arrangements of Spanish songs by Kurt Schindler—'The Nightingale of France' and 'The Three Drummers,' one a setting of Elizabeth Barrett Browning's 'Say Thou Lovest Me,' by Noble Cain; the other a rather over-complicated adaptation of the spiritual, 'Go Down Moses,' by the same musician. With the orchestra, the chorus presented the finale to the first act of Borodin's 'Prince Igor' and Moussorgsky's choral episode, 'Joshua,' Miss Pierce singing ably the solo of the latter.

Two Sacred Works

Of more moment, musically, were Liszt's Psalm XIII and Parts I and II from Bloch's Jewish Sacred Service. If the former seems the lengthier with the passing of years, and has only now and then a passage of soaring beauty to redeem much that is plodding, it is still a reasonably effective medium for choral tone and so served its purpose. The tenor part was smoothly sung by Mr. Hain, though the outcome was somewhat monotonous.

Young Mr. Britton did nobly by the solo passages of the cantor in Bloch's music. With Mr. Stoessel molding chorus and orchestra into a performance worthy of the rich harmonic structure and melodic individuality of this work, it was in many respects an outstanding feature of the festival. Whether it was fair to the com-

position to present it only in part remains debatable.

Miss Stellman's part in this program was the music of Elsa in the Prayer and Finale of the first act of 'Lohengrin,' with Mr. Greenwell to sing the invocation, Mr. Hain the phrases allotted to Lohengrin, Miss Pierce those of Ortrud, and Mr. Britton those of Telramund. Mr. Britton and Miss Pierce also sang incidental solos with the chorus on Artist's Night, when the program concluded with the Vacquero's Song from Victor Herbert's 'Natoma' and excerpts from the Gilbert and Sullivan 'Yeomen of the Guard.' A handsome program book, with historical notes and annotations by Walter Howe, manager and organist for the festival, of which Hamilton B. Wood is president, contributed to the satisfactions of the 1936 event. True to form, the festival was for Worcester and contiguous Massachusetts a time of widespread social activity and generous hospitality which found its focal point in the audiences assembled for the concerts in the Municipal Memorial Auditorium. After the first night, traditionally the one of smallest attendance, the large hall was well filled, with many unable to obtain seats, it was stated, for the performance of 'Faust.'

Damrosch Radio Hour Booklets for Students Issued

The students' notebooks for the NBC Music Appreciation Hour, conducted by Walter Damrosch, have recently been published and distributed. There are individual notebooks for series A, B, C, and D, in addition to an instructors' manual.

NEW HAVEN EFFECTS SYMPHONY MERGER

Civic Orchestra and Symphony Merge—Smith Conducts at Inaugural Concert

NEW HAVEN, Oct. 20.—In an effort to broaden the range of New Haven's musical life, the New Haven Symphony and the Civic Orchestra have been combined under the unified civic direction of the New Haven Orchestra Association, with the effective cooperation of Yale University. The result is a well-rounded program of eleven concerts. Eight Monday evening concerts are conducted by David Stanley Smith, dean of the Yale School of Music and for years conductor of the New Haven Symphony; Hugo Kortschak, former conductor of the Civic Orchestra and concertmaster of the Symphony, and Richard Donovan, assistant dean of the School of Music, while three children's concerts are under Harry Berman. Public lectures on the music to be performed will precede the principal concerts.

The combination gains prestige from the fact that the New Haven Symphony was one of the earliest orchestras still functioning, dating back to 1893, when it was organized under Horatio Parker, its conductor for twenty-five years.

First Concert Is Auspicious

The first concert of the combined orchestras took place in Woolsey Hall on Oct. 12, with Mr. Smith on the podium. He conducted the Overture to Wagner's 'Meistersinger', the Brahms D Minor Piano Concerto, with Lee Pattison as soloist, Duparc's 'Aux Etoiles', and the Overture and 'Bacchanale' from 'Tannhäuser'. The high quality of performance made this an auspicious opening and marks a more definitely planned symphonic series for New Haven than has heretofore been customary.

Even before the first event in the



David Stanley Smith, Who Led the First Concert of the Combined New Haven Orchestras

Woolsey Hall series, the house is practically sold out. For this series of six concerts, Manager Daggett M. Lee has scheduled Fritz Kreisler for Oct. 21; the Boston Symphony for Nov. 18; the Don Cossacks for Dec. 8; Lotte Lehmann for Jan. 12; Josef Hofmann for Feb. 17, and the Boston Symphony for March 10.

MILES KASTENDIECK

Washington Organists' Guild Elects Officers

WASHINGTON, D. C., Oct. 20.—The District of Columbia chapter of the American Guild of Organists has elected the following officers for the coming year: dean, Charlotte Klein; sub-dean, Claudine Ferguson; secretary, Esther Hall Barrett; treasurer, Paul DeLong Gable; registrar, Mrs. John Milton Sylvester; auditors, Louis A. Potter and George G. Garman; board, Adolf Torovsky, Walter H. Nash and Florence Reynolds. The chapter has a membership of more than 150.

A. T. M.

ROCHESTER UPHOLDS SUBSCRIPTION DRIVE

Reports Increased Memberships For Philharmonic and Concert Series

ROCHESTER, N. Y., Oct. 20.—The annual luncheon meeting of the Rochester Civic Music Association was held at the rooms of the Chamber of Commerce on Oct. 5. The Rev. George E. Norton was reelected president of the organization and all the other officers returned to office.

Announcement was made of an unusually heavy demand for concert and Philharmonic Orchestra series tickets, as well as of a 2.4% gain in pledge collections over last year. (It will be remembered that the last membership campaign, held in the spring of this year, went "over the top" for the first time in the organization's history.) Arthur M. See, executive secretary, announced a total of 7,292 memberships, the largest of any group of the kind in the country, and an increase of 182 over that of last year. He also reported that the Rochester Civic Orchestra, Guy Fraser Harrison, conductor, will give concerts in Watertown late this month and in Corning next spring, and that the Rochester Philharmonic, led by José Iturbi, will perform at Ithaca in the Cornell University series. The Rochester Little Symphony, under Karl Van Hoesen, will give a concert in Binghamton.

To Resume Radio Series

Mr. See also said that the Civic Orchestra would resume its series of coast-to-coast radio programs originating through WHAM this fall and winter. Thus far, the Civic Orchestra has made 300 such broadcasts from the Eastman Theatre. He stated that the box-office report showed that a total of 100,115 persons paid admission to the theatre last season, and that series concerts yielded a net profit of \$5,195.

Mrs. Robert Ranlet, vice-president, announced that the women's committee, numbering 300, has planned a reception for Mr. Iturbi in November, and has arranged with Dr. Howard Hanson for a series of three talks on orchestral instruments.

Officers who will serve with Dr. Norton are: vice-presidents, Mrs. Ranlet, Arthur M. Lowenthal, Edwin Allen Stebbins, and Thomas Hargrave; treasurer, Raymond N. Ball; assistant treasurer, Frederick D. Whitney, and executive secretary, Arthur M. See.

Civic Music Association

The Civic Music Association has announced the artists on the two evening concert courses at the Eastman Theatre for the coming season. Series A opens the season with the Jooss Ballet on Oct. 30; John Charles Thomas on Nov. 27; Fritz Kreisler, on Dec. 11; 'Rigoletto' in English on Feb. 5; and Artur Schnabel, on March 5. Series B presents 'La Bohème' in English on Oct. 23; Sergei Rachmaninoff on Nov. 30; the Boston Symphony on Dec. 7; Marian Anderson on Jan. 8; and Jascha Heifetz on Feb. 12.

The two operas will be given with local talent, accompanied by the Rochester Civic Orchestra, and with visiting artists in the leading roles. 'La Bohème' will have Susanne Fisher, Metropolitan Opera soprano, and Armand Tokatyan, tenor. 'Rigoletto' will feature Claudio Frigerio, baritone, and Rosemarie Brancato, soprano. Both operas will be

given second performances outside of the series, and all events are for Friday evenings.

The Rochester Philharmonic, under Iturbi, permanent conductor, will give eight evening concerts and four matinee concerts this season—all on Thursdays. The evening dates are Nov. 5 and 12, Dec. 3, Jan. 21 and 28, Feb. 18, March 11 and 18. The afternoon dates are Nov. 19, Dec. 17, Jan. 7, and Feb. 25. Guy Fraser Harrison, associate conductor, will conduct on Jan. 28 and March 11 and at the Nov. 19 matinee. Mr. Iturbi will include one all-Wagner program in his schedule, and will be piano soloist at one concert with the orchestra.

Mr. Harrison, with the Rochester Civic Orchestra, will give the first performance here of Arthur Honegger's new oratorio, 'King David,' with four soloists whose names have not yet been announced.

MARY ERTZ WILL

RARE WORK HEARD

Michael Haydn Mass Given American Premiere in Baton Rouge

BATON ROUGE, LA., Oct. 20.—Michael Haydn's Mass in C was given its first American performance by the Louisiana State University School of Music on Oct. 4 by a chorus of 30 voices and an orchestra of 17 pieces under the baton of Loren D. Davidson, a member of the voice faculty. Soloists were Louise Brabant, soprano, of Chicago; Sydney Young, mezzo-soprano, of Memphis; Rocco Contini, tenor, of Dover, O., and Richard Holtzclaw, bass, of Atlanta, Ga.

Three copies of the mass are in existence, according to Dr. H. W. Stophar, director of the school of music, who heard the mass performed in Salzburg, Austria, and who procured one of the three copies for the School of Music library. The other copies, all in manuscript, are in the Michael Haydn museum and the church at Salzburg.

The mass, scored for solo quartet, four-part chorus, and orchestra of two oboes, two trumpets, tympani, first and second violins, 'cellos and bass, was written around the turn of the eighteenth century for the Salzburg church. The manuscript was lost soon after the first performance, and was not discovered until recently.

Ganz Begins Season's Activities with Broadcast

Rudolph Ganz, pianist and president of the Chicago Musical College, began his fall season with a broadcast from Hollywood on the Kraft Music Hall Hour. On Oct. 8 he represented the Chicago Musical College, a member of the North Central Association of Colleges and Secondary Schools, at the inaugural ceremonies for Dr. Edwin Friley, new president of Iowa State College at Ames, and again at the anniversary celebration of Iowa State Teachers College, Cedar Falls. Mr. Ganz was to conduct the Illinois Symphony on Oct. 18 at the Blackstone Theatre, Chicago, with Rudolph Reuter as soloist.

Arpad Sandor to Be Heard on Tour

Arpad Sandor, pianist, will be heard on tour this season as accompanist for Lily Pons, Helen Jepson, Joseph Ben-tonelli, Gaspar Cassadó and Roman Totenberg. He will also appear with Jessica Dragonette, Rosemarie Brancato, Charlotte Symons, Alice Tully, Harriet Eells, Ruth Posselt, Marcel Hubert, Gilbert Ross and Devora Nadworney.



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TYMPANIST

Mr. Harry Miller, formerly tympanist of the Cleveland Orchestra, and who is also a violinist and plays the piano, is now available and at liberty for symphonic work only. Mr. Miller has played the tympani with the Cleveland Orchestra for fifteen seasons and this summer he was the tympanist with the Great Lakes Symphony Orchestra at the Exposition of Cleveland. For communication address, 3711 Euclid Avenue, Cleveland, Ohio.

CONCERTS: Four Keyboard Artists and a Singer Heard

(Continued from page 14)

peal to many tastes and she brought to it a well-rounded technical equipment that came into its own most unrestrainedly in the second half. In the opening group natural attendant nervousness occasioned lapses from clarity, but as this wore off she disclosed a technical fluency and aplomb that proved quite equal to the demands made by the latter-day composers represented. For this reason the Rhené-Baton and Schmitt pieces especially were neatly played, while the Ravel performances, on their part, were more notable for their technical than their interpretive qualities. Earlier the sentimentalizing of the Beethoven sonata and an excessive similar approach to the Chopin work indicated a deficient understanding of fundamental style. The net impression created by the recitalist's playing was, indeed, one rather of physical effects than of subtle penetration of the composers' intentions. Extra numbers were added in the course of the program and at the end.

Friskin Heard in Recital



James Friskin

James Friskin gave his annual recital in Town Hall on the afternoon of Oct. 17, when, as is customary with him, his program offered no compromise with plebeian taste. It was primarily a musicians' program, but the non-musicians present did not lag behind the initiates in responding to his presentation of it.

He began with Bach's English Suite in F, and followed it with Beethoven's Sonata in A Flat, Opus 110, Ravel's suite, 'Le Tombeau de Couperin,' and, finally, the Brahms Variations and Fugue on a Theme by Handel.

Throughout the afternoon Mr. Friskin played with warmth of tone and, notwithstanding the exacting nature of his imposing list, with unflagging vitality. His Bach suite was marked by clarity of general design and of detail, and was animated by a potent rhythmic impetus. The Beethoven sonata of varying moods was held compactly together in a musicianly reading of finely-gauged proportions, and if the more lyric pages were somewhat unduly restrained, the pianist's consciousness of fundamental architecture found congenial food for contemplation in the fugue, which was set forth in admirably clean-cut style.

Of the Handel-Brahms work the recitalist gave a varied and colorful performance. Slight hurrying of the rhythm in spots were small matters, as compared with the authoritative grasp shown of the shifting panorama of moods, the sureness of technical command, and the impressive building-up of the fugue. The Ravel suite, not the most spontaneous of the Frenchman's compositions, while containing many interesting pages, was played with similar mastery of style and conviction. At the end Mr. Friskin added short pieces by Brahms, Beethoven, and others in response to the demonstrative appreciation.

LeRoy Anspach Returns in Recital

LeRoy Anspach reappeared in recital in Town Hall on the afternoon of Oct. 19, when his deft finger fluency stood him in good stead in such things as the Gluck-Saint-Saëns 'Alceste' Caprice, the Chopin Etude in double notes, Op. 10, No. 7, and Liszt's Rhapsody No. 11, while his happiest effort as a musical interpretation was his playing of the Chopin C-Sharp Minor nocturne, Op. 27, No. 1. His limited range of dynamics, however, resulted in a small-scale projection of Schumann's Sonata in G Minor, Op. 22, and Chopin's 'Wintery Wind' Etude and F Minor Ballade, the last-mentioned being over-sentimentalized and rhythmically spasmodic. Other numbers were the Gluck-Sgambati Melodie, the Chopin Valse, Op. 64, No. 3, and post-

humous etude in A Flat, Rhené-Baton's 'Fileuses près de Carantec,' and Ravel's 'La Vallée des Cloches.'

Dalies Frantz Plays The Three B's and Chopin

Dalies Frantz, pianist. Town Hall, Oct. 18, evening.

Prelude and Fugue in F Minor.....Bach
Sonata in A Flat, Op. 110.....Beethoven
Variations and Fugue on a Theme of Handel, Op. 24.....Brahms
Nocturne in E Minor, Mazurka in F Minor, Etude in F, Scherzo in B Minor.....Chopin
'Serenade of the Doll'.....Debussy
'Sonetto del Petrarca,' No. 104.....Liszt
'Hungarian' Rhapsody, No. 12.....Liszt

The program chosen by Dalies Frantz, gifted young American pianist, for his con-



Dalies Frantz

cert in the Town Hall was one that called for an abundance of sheer technique, as well as for a wide range of expressiveness. There was no doubt at all that Mr. Frantz had the technical equipment. The easy manner in which he overcame the tremendous technical difficulties of the Beethoven Sonata and of the Brahms work gave abundant evidence of that. The clarity with which he brought out the themes of the fugue sections of these compositions was especially worthy of note.

There are some who still think of Bach as an academic composer, one who gloried in the formal aspects of his art. Mr. Frantz revealed a far different Bach in the Prelude and Fugue in F Minor, from the Well-Tempered Clavichord, with which he

opened his concert. This was the poetic Bach; Bach the mystic and dreamer. Some may have felt, indeed, that Mr. Frantz went too far in this direction; that he missed some of the vigor which is also an essential characteristic of the composer.

In general, it may be said that Mr. Frantz again demonstrated he is a pianist of abundant resources; that he plays with skill, ease, and clarity of tone. If, for one listener, he failed to bring out all there is in the Beethoven and Brahms works, this may be something for the mellowing of years.

Margaret Halstead Gives Song Program

Margaret Halstead, soprano. Celius Dougherty, accompanist. Town Hall, Oct. 18, afternoon:

'Die Allmacht'.....Schubert
'Ballata'; 'In Alto Mare'.....Respighi
'Antica Primavera'.....Santoliquido
'Erhebung' (new).....Dettman
'Nichts'; 'Am Spätboot'; 'Wie Solten Wir'.....Strauss
'La Caravane'; 'Papillons'.....Chausson
'Extase'.....Duparc
'Le Captif'.....Gretchaninoff
'Love's Philosophy'.....Quilter
'Evening'.....Hageman
'Peace'.....Fogg
'My Lover He Comes on the Skee'.....Clough-Leigher

Miss Halstead, since 1932 a member of the Metropolitan, had sung in the same auditorium while still a student. Since then, experience in Continental opera houses, as well as those of this country, has matured her natural gifts to a highly individualized point.

The Schubert was a trying work with which to begin a program, but the singer surmounted its difficulties with ease. The three Italian songs are unimportant intrinsically, but the second Respighi was especially well done. In the German group, Strauss's 'Am Spätboot' was easily the best, and the audience would have gladly had a repetition of it, as well as of 'Nichts', though the latter seemed less striking. It is not so good a song.

Chausson's monotonous 'Le Caravane' had care bestowed upon it, and Duparc's 'Extase', written with one eye on Wagner's 'Träume', was made effective by Miss Halstead's singing. The group in English won approval, and as encore the singer gave Brunnhilde's Call, creating a tumult of applause from an audience which had been highly appreciative throughout the afternoon.

Lois Bannerman in Harp Recital

Lois Bannerman, well known hereabouts as a young harpist of much promise, was heard in her first recital of the season at



Herbert Matcneil

Margaret Halstead

the Barbizon on the evening of Oct. 6. An interesting contrast in her program, comprising works by Handel, Couperin, Debussy, and others, was the concerto for harp and flute by Mozart, in which Lorna Wren was assisting artist. Miss Bannerman was heartily applauded throughout.

Eunice Norton Plays Hindemith

Eunice Norton, pianist. Town Hall, Oct. 14, evening:

Toccata in D.....Bach
Sonata in A Minor, Op. 143.....Schubert
'Reihe kleiner Stücke,' Op. 37. Paul Hindemith
Sonata in D, (K. No. 284).....Mozart
Sonata in F Minor, Op. 5.....Brahms

Miss Norton's playing of her formidable program again attested this young artist's seriousness of purpose and her possession of the technical facility with which to realize it. She brings to her task a musical intelligence that readily grasps the structural scheme of whatever she plays and enables her to present it lucidly. In so doing she is sometimes misled, it is true, into blocking off her colors too definitely, applying them in flat layers rather than blending them subtly, which was noticeable on this occasion especially in the Schubert sonata. Vitality and enthusiasm, precious qualities both of them, she has in abundance, but her playing would gain immeasurably in

(Continued on page 29)

Another Composition

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MEMBERSHIP DRIVE TO AID MUSICIANS

Musicians Emergency Fund Aims at Permanent Establishment

Establishment of a membership fund in order to make its activities permanent will be the new aim of the Musicians Emergency Fund, which held its opening luncheon at the Hotel St. Regis, New York, on Oct. 21. To carry on the work of aiding needy musicians, \$10,000 a month is necessary, according to Mrs. Vincent Astor, president, who also stated that the ambition was to raise \$150,000 in order to secure this monthly amount and have an additional margin. The membership plan is designed to do away with annual drives for funds.

The fund is at present giving intermittent aid to 2,751 musicians, Mrs. Astor reported. Ninety-six cases were given weekly assistance during the summer and 108 cases are on the present weekly roster. During the year, 1,430 concerts in schools have been given. Through private engagements obtained by the fund, musicians have earned \$89,882.16 between August, 1935, and August, 1936. The organization also supplies hospital care and clothing for needy cases.

Other speakers at the luncheon were Dr. Walter Damrosch, who emphasized the necessity for the organization to keep flexible to meet new problems; Ernest Hutcheson, who suggested a form of insurance in addition to the membership plan to insure permanent assistance to musicians; Mme. Yolanda Mero Irion, director of the organization, who discussed details of its work, and S. L. M. Barlow, composer, who praised the membership plan.

Bampton Sings a Soprano Role in Europe

HER first tour of Europe, which has had as its highlights her initial venture into the field of dramatic soprano roles, has brought new success for Rose Bampton, according to reports received from her managers, Evans and Salter. As Leonora in 'Il Trovatore,' the Metropolitan Opera singer made her debut with the Munich and Dresden operas, the former performance, on Sept. 30, receiving warm commendation from press and audience. Her appearance in Dresden on Oct. 5 won for her a reengagement on Oct. 21, when she reverted to a mezzo-soprano role, singing Amneris in 'Aida.' Additional appearances as Leonora are scheduled for the Stockholm Opera on Oct. 29 and the Prague Opera on Nov. 4.

Recital appearances have been equally successful for the American singer, a high point being the enthusiastic reception accorded her in Berlin on Oct. 2. The tour opened on Sept. 13 with a broadcast over the B. B. C. in London and a recital there the next day, which brought reengagements for another broadcast and recital on Oct. 18 and 19 respectively.

On Oct. 8, Miss Bampton was heard over the Vienna radio, and the following evening in a recital in that city. The Hague welcomed her in recital on Oct. 12, and she sang over the Amsterdam radio on Oct. 15, creating such a favorable impression that she will return to that city for a recital on Oct. 31. An appearance with the Gothenburg Symphony is scheduled for Oct. 25, after which Miss Bampton goes to Stockholm for the opera and for a recital on Nov. 4. The Prague engagement is the final event of her tour, and on Nov. 5 she will sail on the Hamburg for her



Rose Bampton as Leonora in 'Il Trovatore'

appearances in America.

According to Wilfrid Van Wyck, who has arranged the European tour, Miss Bampton will sing two performances with the Vienna Opera next June, among other engagements and reengagements.

JOOSS TOUR LISTED

Ballet Troupe to Appear in Fifty American Cities

The Jooss European Ballet will fill fifty engagements in as many cities during its three months' tour of America this season. Appearing first in Chapel Hill, N. C., on Oct. 8, the dancers are scheduled to appear, during October, in Greensboro, N. C.; Harrisonburg, Va.; Washington, D. C.; Newport News, Va.; Richmond, Va.; York, Pa.; Philadelphia; White Plains, Newburgh, Brooklyn, New York; Providence, R. I.; Waterbury, Conn.; Wilmington, Del.; Scranton, Pa.; Binghamton, Utica, Syracuse, Rochester and Buffalo, N. Y.

In November they will appear in Detroit, Chicago, Indianapolis, Cincinnati, Evansville, Ind.; Fort Wayne, Ind.; Milwaukee; Cedar Rapids, Ia.; Lawrence, Kans.; Des Moines, Ia.; St. Paul, Minn.; Winnipeg, Manitoba; Fargo, N. D.; Great Falls, Billings and Missoula, Mont.; Spokane and Yakima, Wash.; Vancouver, B. C.; Seattle, Wash., and Portland, Ore. In December they will appear in: Oakland, Sacramento, San Francisco, Fresno, Los Angeles, Santa Barbara, Long Beach and Los Angeles, Cal.

SAN ANTONIO OPERA

Civic Forces Give Two Performances of 'The Chocolate Soldier'

SAN ANTONIO, TEX., Oct. 20.—The San Antonio Civic Opera Company appeared in two performances of 'The Chocolate Soldier,' at Dallas, on Sept. 5 and 6 as a contribution to the celebration of San Antonio Day at the Texas Centennial. High praise was accorded the director, David Griffin, and the cast who, with the exception of William Hain, tenor of the St. Louis Opera Co., were San Antonians. Good perfor-

mances were given by Lois Farnsworth Kirkpatrick, Lucile Klaus, Eric Harker, Gisela Bauer, Lloyd Harris, Paul Meltenbruch, Florence Saxon and Leila Pyron. Lucile Kavanaugh was the premiere danseuse. Ensemble dance routines were by Mimi and Pomme. Mrs. Lewis Krams Beck is president and general manager of the company whose performances attracted large audiences.

Mrs. Malcolm Gordon, newly appointed chairman of the Musical Tea series of the Tuesday Musical Club, has announced the following attractions, all appearing at San Pedro Playhouse: on Oct. 27, Natalie Bodanskaya, soprano; Benjamin De Loache, baritone; Marianne Kneisel String Quartet; on March 9, Lucie Stern, pianist; on April 13, The Ionian Male Quartet. Mrs. Eli Hertzberg is president of the club and Mrs. Edward Steves, vice-chairman of the Musical Teas which enter their fourteenth season. G. M. T.

Fowler and Tamara Dance in Worcester

WORCESTER, MASS., Oct. 21.—Fowler and Tamara, dancers, with Cecil Leeson, concert saxophonist, accompanied by Paul Creeson, gave the second program in the Clark University Fine Arts Course in Jonas Clark Auditorium on Oct. 20. Modern dances, gavottes, Spanish dances and tangos were warmly received by a large audience. Mr. Leeson was heard in works by Debussy, Bach, Handel, Kreisler, and others. The capable accompanist for the dancers was Stelio Olivero.

New Concert Management Formed

Edwin Wedge, of Detroit and New York, recently opened new offices in New York for The Edwin Wedge Artist Service, of which he is the director. The newly founded management is now engaged in booking artists for the coming season. Among the artists are Goeta Ljungberg, soprano, of the Metropolitan Opera; Devora Nadworney, contralto; Nina Tarasova, soprano; Garfield Swift, baritone; Alfredo Gandolfi, baritone, of the Metropolitan Opera; Belle Vreta, Swedish soprano; and others.

Mr. Wedge is also personal representative for Doris Doe, contralto of the Metropolitan Opera.

Isidor Achron in Scranton Recital

SCRANTON, PA., Oct. 20.—Isidor Achron, pianist, gave a recital in the Y. M. C. A. auditorium on Oct. 18, playing two Bach preludes, Beethoven's Sonata, Op. 2, No. 1, works by Chopin, Shostakovich's 'Trois Danses Fantastiques,' and compositions of Debussy and Liszt. He was warmly received by both press and public for the technical and interpretative skill of his performance.

Schützendorf Founds School for Wagnerian Art

After a singing career which has brought him international recognition for the past twenty-five years, Gustav Schützendorf has founded the School for Wagnerian Art in New York. The enrollment is limited and full preparation is given in operatic singing and acting, in German Lieder, diction and stage presence. The school is now accepting pupils for registration.

Amy Ellerman in Recital at Women's University Club

Amy Ellerman's first appearance this season as a concert artist was at the Dickens Fellowship in the Women's University Club on Oct. 16. She was accompanied by Gene Schiller. On Oct. 25, Miss Ellerman will be heard as guest soloist at the Riverside Church.

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CIVIC GROUPS PLAY IN PHILADELPHIA

Sabatini Conducts Symphony with DiCamillo as Violin Soloist

PHILADELPHIA, Oct. 20.—A program that offered Armand DiCamillo, young Philadelphia violinist, as soloist in Saint-Saëns' Introduction and Rondo Capriccioso, was given by the Civic Symphony, Guglielmo Sabatini conducting, in Mercantile Hall on Oct. 4. Schubert's 'Unfinished' Symphony, and items by Mousorgsky, Satie-Debussy, and Wagner were also played. On Oct. 7, the orchestra under Mr. Sabatini, gave a program which featured Schumann's A Minor Concerto, with Rose Subell, talented local pianist, in the solo part. Other numbers included J. C. Bach's Sinfonia in B Flat, Sibelius's 'The Swan of Tuonela,' and works of Smetana and Rimsky-Korsakoff.

Another Mercantile Hall concert took place on Oct. 15 under J. W. F. Leman. Raymond Brown and Julius Kunstler, two competent instrumentalists, were heard as soloists in Bach's concerto for two violins. Orchestral music comprised Mozart's 'Serenade' in D, and works of Gluck, Saint-Saëns, and Gustav Bien. The last, a Philadelphia composer, was represented by an 'Historical Tone Poem—1776,' which might be epitomized as a sort of American '1812.'

The Civic Orchestra inaugurated a series of concerts in Irvine Auditorium, University of Pennsylvania, on Oct. 18, Dr. Emil Folgmann conducting. The feature of the program, heard by a large audience, was Mozart's D Minor Concerto, in which the solo part was performed laudably by Phyllis Moss, pianist. Beethoven's 'Egmont' Overture and Tchaikovsky's Symphonie 'Pathétique' were the other works given.

WILLIAM E. SMITH

PEABODY LIST COMPLETE

Artists for Baltimore Course Are Definitely Announced

BALTIMORE, Oct. 20.—Arrangements for the entire series of Friday Afternoon Artists Recitals at the Peabody Conservatory of Music, Baltimore, have been completed, according to Otto Ortmann, director of the Peabody Conservatory. The soloists and the dates of their appearances are as follows:

Oct. 23, Florence Easton; Oct. 30, Frank Cappelton; Nov. 6, Jan Smeterlin; Nov. 13, Fraser Gange; Nov. 20, Pasquale Tallarico; Nov. 27, Emanuel Feuermann; Dec. 4, Charles Kullmann; Dec. 11, Kolisch String Quartet; Dec. 16, Harold Bauer; Jan. 8, Enid Szanthe; Jan. 15, Joseph Szigeti; Jan. 22, Austin Conradi; Jan. 29, Virgil Fox and William Primrose; Feb. 5, Alexander Sklarowski; Feb. 12, Louis Persinger; Feb. 19, Stephen Deak; Feb. 26, Pro Arte String Quartet; March 5, Louis Robert and George Wargo; March 12, Peabody String Quartet, and March 19, Nathan Milstein.

Lauritz Melchior Returns

Arriving with Mrs. Melchior on the Europa on Oct. 15, Lauritz Melchior set off next day on a tour that opened in Jamestown, N. Y., and which will include thirty-five concert and opera engagements before the tenor joins the Metropolitan Opera in December. Among these will be appearances in the 'Ring' Cycle and 'Tristan' with the San Francisco Opera, and in 'Lohengrin' and 'Die Walküre' with the Chicago City Opera.

Ormandy Opens Philadelphia Concerts

(Continued from page 3)

opportunity for display of his conductorial and interpretative capabilities, although his conducting of the other items merits praise, particularly his accompaniment of the Concerto. In his reading of the symphony Mr. Ormandy was somewhat matter-of-fact in approach and conception. However, the Scherzo and the finale were finely projected, the conductor's interpretations being fully appropriate to the content of these movements and at the conclusion Mr. Ormandy and the orchestra were generously applauded.

The first in the series of special Tuesday evening concerts took place on Oct. 13. The program:

Symphony in C, No. 7.....Schubert
Concerto in D.....Beethoven
Mr. Kreisler

In discussing Mr. Kreisler's performance of the solo part in Beethoven's unequalled violin concerto this writer is tempted to become rhapsodical, for here was not only Kreisler at his interpretative finest, but violin playing of the sort which merits the use of such words as "superb" and "magnificent". The Academy of Music was filled to capacity, and the audience amply attested its delight.

High credit belongs also to Mr. Ormandy for his part in the performance, for the accompaniment was splendidly played by the orchestra, and there was a fine co-operation between soloist and ensemble throughout the concert.

First Youth Concert

Under the title 'A Night in Vienna', the first of the six 'Concerts for Youth' took place before a filled Academy on Oct. 14, Mr. Ormandy conducting. The program:

Overture, 'The Marriage of Figaro'...Mozart
Symphony in C, No. 7.....Schubert
'Tales from the Vienna Woods'.....Johann Strauss
Dancers: Walton Biggerstaff and Ruth Vollmer
'Radetzky' March.....Johann Strauss, Sr.
Polka-Mazurka 'Frauenher'...Josef Strauss
Pizzicato Polka.....Johann and Josef Strauss
Overture, 'The Gypsy Baron'.....Johann Strauss, Jr.

Preceding the performance, Harl McDonald, Philadelphia composer and member of the faculty of the department of music, University of Pennsylvania, spoke briefly on the part the city of Vienna has played in the history of music, after which David Hocker, chairman of the Youth Committee, introduced Mr. Ormandy to the audience (which ranges from 13 to 25 years). Given a hearty welcome, Mr. Ormandy then expressed his approval of the purposes of youth concerts. He also spoke briefly on each item of the program. All the numbers were commendably performed, including the Schubert Symphony, heard by your reviewer for the third time (and with real enjoyment) within five days. Mr. Biggerstaff and Miss Vollmer gave a fairly conventional choreographic interpretation of Strauss's delightful waltz, employing the front of the stage for their figurations, which won applause from the audience. The Austrian National Anthem and Schubert's 'Ave Maria' were sung by the audience. The concert was a success from every angle, and the applause at the end brought an encore—'The Sleigh Ride' from Mozart's Eight German Dances. The atmosphere of an early nineteenth century Viennese opera house was partially established by deco-



William Walton, Whose New Symphony Was a Philadelphia Orchestra Novelty

rating some of the boxes and having a number of the youthful audience dressed in costumes of the period.

Hofmann Scores as Soloist

For the second pair of Friday afternoon and Saturday evening concerts on Oct. 16 and 17, Josef Hofmann, pianist, was soloist: Overture, 'Euryanthe'.....Weber
Concerto in F Minor.....Chopin
Mr. Hofmann
Symphony No. 1....William Turner Walton

The Chopin concerto, not heard in Philadelphia for many years, was something of a novelty. With the solo instrument employed virtually without pause throughout, the concerto afforded Mr. Hofmann ample opportunity to exhibit his technical skill and interpretative gifts in its three movements. His performance was marked by a keen sense of the pianistic and musical values of the work, his exposition of the Larghetto being especially fine. In matters of touch, tone production, and pedalling, the soloist fulfilled expressive requirements admirably. The orchestral accompaniment was restrained and appropriate, Mr. Ormandy maintaining a balanced relationship between solo instrument and accompanying ensemble.

Of special interest on this bill was the Walton symphony, his first, and given for the first time in Philadelphia. A lengthy opus in four movements, this symphonic essay by a young musician considered by some of his countrymen to be among the more gifted and significant of contemporary English composers, is difficult to discuss intelligently after but one hearing. However, this commentator enjoyed the work, finding it substantial in content. The music is vigorous and robust for the most part. In the treatment of musical material, Walton's writing demonstrates both a knowledge of orchestral values, and a sense of effective instrumental combinations. The finale, Maestoso-briso ed ardentemente, struck the writer as the best of the four movements, offering several contrapuntal passages of great effectiveness, and a coda of impressive dignity and broad line. Walton employs a large orchestra, and does not hesitate to use thick sonorities and, at times, heavy tonal masses, with, however, no attempts to be merely noisy.

Conducting the work without score, Mr. Ormandy gave what may be assumed to be an authoritative interpretation based on his own conviction that the symphony merits performance and that the composer's work should be known to American audiences. For this he deserves hearty commendation, and if the same judgment is used in the other "novelties" given under his baton here, Mr. Ormandy is assured the thanks of those Philadelphians who are eager to hear worthwhile works by present-day composers.

WILLIAM E. SMITH

BIRMINGHAM FORCES PLAN FIFTH YEAR

Whittington to Conduct Eight Concerts—Native Works Are Listed

BIRMINGHAM, ALA., Oct. 20.—The Birmingham Civic Symphony plans one of the most ambitious programs in its history for the fifth and coming season. Dorsay Whittington is the conductor. Four evening concerts are scheduled for the subscription series in Birmingham, all to be presented at the Municipal Auditorium, which has a seating capacity of 5,000. One or more 'Pop' concerts and educational concerts for children are among the plans for the season, and a number of neighboring cities are negotiating for engagements.

For the Birmingham concerts, the soloists thus far engaged include Carl Herring, pianist; Arnold Edmonds, baritone; and Ottokar Cadek, violinist, who is associate conductor and concertmaster of the symphony. The programs selected by Mr. Whittington are drawn from notable orchestral literature, and in conformity with the policy successfully initiated three seasons ago, an outstanding work by an American composer will be presented at each regular concert. Ernest Schelling's 'Victory Ball' is the native composition listed for the first program on Nov. 10.

The personnel of the group has been enlarged and improved, and now numbers eighty-four musicians. Special rehearsals of the string sections were held regularly during the past summer in preparation for the season's programs. Douglas Arant, Birmingham attorney and president of the Birmingham Civic Symphony Association, declared that an intensive drive would be held this fall to pledge new members.

Metropolitan Opera Names Philadelphia Dates

PHILADELPHIA, Oct. 20.—Dates for the six Philadelphia performances by the Metropolitan Opera Company were announced recently. Operas will be given in the Academy of Music on Tuesday evenings, Dec. 22, Jan. 5 and 26, Feb. 16 and March 9 and 23. The first opera will be Smetana's 'The Bartered Bride,' to be sung in English, and promise is made that the other operas in the Philadelphia series are to be representative of the finest productions in the Metropolitan's roster.

W. E. S.

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THE series of thirty-nine broadcasts by the Philadelphia Orchestra which is to be sponsored by some fifty large banking houses of the nation, will be heard on a CBS national hookup on Fridays from ten to ten-thirty p.m., beginning a little later in the fall. It will be the sort of program in which the performers won't have to worry about where the next payment is coming from—the combined resources of the banks total some six billion dollars.

The first concerts will be broadcast from the auditorium of the Curtis Institute in Philadelphia and Leopold Stokowski will "personally arrange the microphones." While the public will be allowed to attend, it will not be allowed to applaud. Time means money on a thirty minute broadcast—even to a bank.

The series will be known simply as 'Philadelphia Orchestra.' It was originally given the, for an orchestral program, somewhat misleading title of 'Business Forum of the Air.' Stokowski will conduct the first broadcasts in the series, turning the baton over to Eugene Ormandy in mid-December when he departs for Hollywood to make a new moving picture.

Now comes a revival of the tale that links Stokowski with a movie Wagner. When the Philadelphia Orchestra conductor forsakes radio laboratories, and the podium for Hollywood, there is generally a good reason for his going. This instance is no exception. He will be the chief protagonist, the star, in fact the whole show, in a creation for the silver screen of the life of a man who was in his own day the whole show—Richard Wagner. Mr. Stokowski has this in common with the Bayreuth master—an eye to the future. Meanwhile, in the 'The Big Broadcast of 1937' Stokowski is to be seen, exceedingly well cast—as Stokowski.

Lotte Lehmann was soloist with the General Motors Symphony under Rapee in Carnegie Hall and over the NBC-WEAF network on Oct. 18. The soprano, who somehow finds time for radio work, as well as recital and opera appearances, with the

Banking Houses Back Philadelphia Orchestra Series—Stokowski Eyes Hollywood and Richard Wagner

writing of an autobiography to keep her busy in "spare" moments, was in her usual excellent voice. Excerpts from 'Walküre,' 'Tosca,' an English song and Brahms' 'Wiegenlied,' were sung. The orchestra played music by Schubert, Weber, four excerpts from 'Hary Janos,' by Kodaly—one of Mr. Rapee's favorites—and, sparing us the man-handled Largo, performed the Scherzo from Dvorak's 'New World' Symphony. Bruna Castagna was soloist the previous week in excerpts from 'La Gioconda,' 'Carmen,' 'La Forza del Destino,' and Rossini's 'La Danza.' The idea of having Mr. Rapee, with the possible exception of a guest conductor or two, lead the series during the season, is a good one. The orchestra sounds the better for this considerate consistency on the part of the sponsors.

Alfred Wallenstein's Sinfonietta programs over WOR are always interesting, generally unhackneyed and works new to the air are often performed. Some of them are surprisingly good. An amusing 'Political' Suite by Arcady Dubensky, a member of the N. Y. Philharmonic-Symphony, and several excellent compositions by Hugo Kaun spring to mind at the moment. . . . the NBC Music Guild will present a performance of D'Indy's little played Quartet, Op. 7, for piano and strings on Oct. 27. . . . Muriel Dickson, Metropolitan Opera soprano, will sing on the Smith Brothers' Melody Matinee on Nov. 15. . . . Helen Marshall, soprano, begins on the 'Fireside' Recital series on Oct. 25. . . . The Perol Quartet is celebrating its seventh year of Sunday Broadcasts over WOR.

American Musicological Society Meets

A meeting of the greater New York chapter of the American Musicological Society was held in the rehearsal room at the club-house of the Beethoven Association on Oct. 10. Willi Apel read a paper entitled 'Accidentals and the Modes in Fifteenth and Sixteenth Century Sources.'

John McCormack Soloist In Philadelphia Broadcast

THE Philadelphia Orchestra, with Erno Rapee and Leopold Stokowski sharing the podium and John McCormack as soloist, gave a special pre-season concert before a capacity audience in the Academy of Music, on Oct. 4, the affair being sponsored by General Motors. Part of the concert was broadcast nationally, during the time of the usual Sunday night General Motors program. The concert was arranged through the solicitation of the Philadelphia Chamber of Commerce. Milton Cross acted as "master of ceremonies."



John McCormack

From 9:15 until 10:00 the orchestra played under the baton of Erno Rapee, the works being selected, according to an announcement made from the stage, to show "the skill and virtuosity of the orchestra's members." The third movement from Bach's Second 'Brandenburg' Concerto was the initial item, the solo parts being played by Alexander Hilsberg, violinist and concertmaster of the organization, William M. Kincaid, flute; Marcel Tabuteau, oboe; and Nicola Ceminara, clarinet (this last instrument for some reason being employed instead of the trumpet called for by the score). Next an arrangement of Mozart's 'Ave Verum' for four French horns and strings was given, followed by the charming waltz from Tchaikovsky's 'Serenade' for string orchestra, and a transcription for woodwinds and percussion of the 'Gypsy' Rondo from Haydn's Trio in G, and Rimsky-Korsakoff's 'Capriccio Espagnole.'

Mr. Stokowski then assumed charge, beginning with the beautiful Air from Bach's orchestral suite in D. Mr. McCormack was heard in two songs with orchestra—'Where'er You Walk' from Handel's 'Semele' and Sir Hamilton Harty's 'By the Bivouac's Fitful Flame,' Debussy's 'Afternoon of a Faun' and Albeniz's 'Festival in Seville,' played in a transcription by Mr. Stokowski, were brilliant in instrumentation and striking in effect. Mr. McCormack was heard a second time in Franck's 'Panis Angelicus with orchestra, and in Crouch's 'Kathleen Mavourneen,' with Edward Schneider at the piano; after which Mr. Stokowski conducted the orchestra in the 'Liebestod.' This ended the scheduled program and the broadcast, but as "extras" Mr. McCormack sang 'The Last Rose of Summer,' and the orchestra played Mr. Stokowski's setting of Palestrina's 'Ademus Te.'

WILLIAM E. SMITH

EASTMAN AWARDS MADE

256 Students Receive Aid from Rochester Music School

ROCHESTER, Oct. 5.—Two hundred and fifty-six students, representing thirty-six states, were made the recipients of student aid awards by Dr. Howard Hanson, director of the Eastman School of Music, assisted by a jury of faculty members. Awards were made under careful consideration, with the aim of assisting those of marked talent to make study possible.

Eight teaching fellowships were awarded to students from all parts of the country, from Maine to California. Nineteen tuition fellowships, covering the needs of talented students working for an advanced degree in the school, were also given, in accordance with the plan of expanding graduate study. Voice students and instrumentalists of all sorts who won assistance numbered one hundred and eighty-three. The school awarded further aid to forty-six young students in the preparatory department.

MINNEAPOLIS PLANS MUSIC OF INTEREST

Seven Guest Conductors Will Lead Symphony—Three Recitals Open Season

MINNEAPOLIS, Oct. 20.—Plans for the music season have taken definite shape in the Twin Cities. Foremost in interest, perhaps, is the novel symphonic schedule, which will bring to local music lovers no less than seven guest conductors of the Minneapolis Symphony.

The orchestra's season will open on Nov. 7 with Eugene Ormandy on the podium and Florence Austral as soloist. After three weeks under Mr. Ormandy, the orchestra will be conducted by Artur Bodanzky for two weeks, and by Jerzy Bojanowski in December, Leon Barzin from Dec. 18 to Jan. 22, Dmitri Mitropoulos from Jan. 29 to Feb. 4, Guy Fraser Harrison from Feb. 11 to 18, and José Iturbi from March 5 to March 26.

Other soloists will be Charles Kullman, Mischa Elman, Helen Jepson, Sergei Rachmaninoff, Sigrid Onegin, Marian Anderson, Albert Spalding, Josef Hofmann, and Lawrence Tibbett. Mrs. Carlyle Scott is continuing as orchestra manager.

Recital Courses Are Numerous

The University Artists course, also managed by Mrs. Scott, opens on Oct. 26 with Kirsten Flagstad, followed by the Don Cossacks on Nov. 16, Lauritz Melchior on Nov. 30, Erika Morini on Jan. 13, Trudi Schoop and her comic ballet on Feb. 3, and Vladimir Horowitz on March 15. The Thursday Musical will begin its season with Gertrud Wegner on Oct. 29, and later in the season will bring Guiomar Novas, meanwhile continuing its bi-monthly series of local artists' concerts for members. The Schubert Club of St. Paul offers an interesting schedule; Lotte Lehmann, Anne Mundy, pianist; Georges Enesco, the Trio Italiano, with Alfredo Casella, and Wilbur Evans.

Several performances by the San Carlo Opera Company are promised for November. Ted Shawn and his ensemble of male dancers will appear here the same month under the local sponsorship of Starke Patteson.

The music season has been initiated by three recitals, two by the well-known organists, Rupert Sircom of Westminster and Hamlin Hunt of Plymouth Church, and the third by a trio of young women who made a joint appearance at the MacPhail School of Music: Margaret Christy, cellist; Dorothy Hale Averell, violinist, and Elsie Wolf Campbell, pianist. Mr. Hunt's recital was one of his annual public appearances, and Mr. Sircom's was the first of two recitals devoted to early composers for organ, including Buxtehude, Frescobaldi, Palestrina, and Bach.

JOHN K. SHERMAN

Lois Bannerman to Give Recitals

Lois Bannerman, harpist, will give recitals on Oct. 15 and Oct. 22 at Horace Mann School. On Oct. 20 she will be guest artist of the Garden City-Hempstead Community Club at Garden City, L. I., and on Nov. 6 she will give a recital at the Studio Club, N. Y. C., where she will play compositions by Handel, Haydn, Zabel, Salzedo, Holy, Saint-Saëns, Piarre, Mendelssohn, Couperin, Debussy, Tedeschi, Chopin, Tournier, and Brahms.

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JOOSS GROUP WELCOMED IN PHILADELPHIA

Music Centre Concerts Begin— Caston Conducts Chamber Music—Many Recitals

PHILADELPHIA, Oct. 20.—The Philadelphia musical season, which promises to be unusually interesting, judging from the announcements of various organizations, shows increasing activity, and there have been several events within the past fortnight aside from the concerts of the Philadelphia Orchestra. On Oct. 15 the Philadelphia Forum presented the first in the impressive series of musical and choreographic programs planned for 1936-37 when the Academy of Music was filled for a performance by the Jooss Ballet, one of the finest dancing ensembles ever seen by this commentator. The group displayed its organized skill in 'Ballade', to music by John Colman; 'Johann Strauss, Tonight', to music of the Viennese composer, freely adapted by F. A. Cohen; 'The Big City', to music of Alexander Tansman, and 'The Prodigal Son', to the effective music of Mr. Cohen.

'Pantomimic Ballet'

The work of the Jooss group may be summed up in the term "pantomimic ballet". The musical accompaniment consisted of two pianos played by F. A. Cohen and F. Waldmann, who proved exponents of ability. A word of praise is also in order for Hein Heckroth and Georg Kirsta, who designed the colorful and striking costumes employed. Leading dancers in the various items included Louise Solberg, Noelle de Mosa, Atty van den Burg, Elsa Kahl, Erika Hansa, Rudolph Pescht, Hans, Zuellier, Otto Struller, and Ernst Uthoff. Mr. Jooss participated in one work only, 'The Prodigal Son', taking the role of the Father.

Guy Marriner, associate director in charge of music at the Franklin Institute, resumed his lecture-recitals in the institute's auditorium on Oct. 11. He spoke briefly on aspects of the art of Bach and Beethoven, and offered a piano program of compositions of both masters.

Chamber Music Heard

Concerts were given in the auditorium of the Philadelphia Music Centre on Oct. 4, 11, and 18. On the first date a Schubert-Schumann program drew a large audience. Participating musicians included Julie Ainsley, soprano; Alice Kaye, Ruth Josephs, Paul Erfer, and Sara Borden, pianists; Blume Goldberg and Morris Shostock, violins; Morris Sutow, viola; and Herman Grosser and Julius Drossin, cellists. The principal item was Schumann's great Quintet in E Flat. On Oct. 11 Arthur Cohn, Philadelphia composer and violinist, gave the first in a series of lectures on the history of chamber music with an illustrative program comprising a fantasia for six strings of William Byrd; three fantasias of Henry Purcell; a movement from a string quartet by J. C. F. Bach; the Dittersdorf E Flat String Quartet, and Boccherini's Quintet in G. Instrumentalists taking part included Mr. Cohn and Leon Zawisza, violinists; Gabriel Braverman and Morris Sutow, violas; and Herman Grosser and Julius Drossin, cellists. On Oct. 18, Mr. Cohn spoke on certain developments in modern music, being assisted by Paul Erfer,

pianist, who played works by Debussy, Hindemith, Petereyck, Schönberg, and several others.

A chamber ensemble of members of the Philadelphia Orchestra, playing under Saul Caston, was heard in the Rose Room of the Bellevue-Stratford on Oct. 18, the program listing Debussy's 'Petite' Suite; three dances from Smetana's 'The Bartered Bride', and works of Bach, Ravel, Sibelius, and Wolf-Ferrari. The Philadelphia Music Teachers Association held its first meeting of the season in Presser Recital Hall on Oct. 14, Dr. Edward E. Hipsher presiding. A lecture on 'Tobias Matthay and His Contribution to Better Music Teaching' was delivered by Richard McClanahan.

Alexander McCurdy, Jr., head of the organ department at the Curtis Institute of Music, was heard in a recital in Clothier Memorial Hall, Swarthmore College, on Oct. 11, the first in a series to be given at the college by Dr. McCurdy and Ernest White in the course of the season. The program comprised compositions of Bach, Schumann, Vienne, Clerambault, Karg-Elert, and Wallace A. Sabin.

WILLIAM E. SMITH

BACH SERIES TO BEGIN WPA CONCERT SEASON

Bach Concert Orchestra of Thirty-five to Give Twelve Programs at Popular Prices

The WPA Federal music project will officially inaugurate its fall and winter concert season on Oct. 30, with the first in a series of twelve concerts devoted to the music of Johann Sebastian Bach. The series, designed to present unusual and rarely heard choral and orchestral compositions by Bach, will begin in the New School for Social Research auditorium and will be heard there again on Nov. 6.

Participating in the initial program will be Andre Polah as guest conductor of the Bach Concert Orchestra, a new unit of thirty-five musicians; Ernest Hutcheson, Guy Maier, and Lee Pattison. Guest artists scheduled to appear in subsequent concerts include Georges Barrère, Jacques Gordon, Horace Britt, and Remo Bolognini. Among the works to be sung by the Madrigal Singers under Lehman Engel on alternate Fridays will be numerous Bach cantatas previously unheard in this country.

Included on the first program of the series, for which popular prices of thirty-five and fifty-five cents will prevail, will be the Suite in D No. 4, for two pianos and string orchestra, with Mr. Maier and Mr. Pattison at the pianos, and the Concerto in C, for three pianos and orchestra, in which Mr. Hutcheson, Mr. Maier, and Mr. Pattison will participate. Mr. Polah will conduct the 'Brandenburg' Concerto No. 3, in G, and the Sinfonia to the Church Cantata No. 42.

Marga Waldron to Give First Dance Recital in New York

Marga Waldron, American dancer, will give her first New York recital after her European tour on Nov. 8 at the Guild Theatre. She will be assisted by a string trio with Eleanor Mangum at the piano. After a series of engagements throughout the country, Miss Waldron will embark on her second European tour.

Three Major Works Are Chosen for Cincinnati May Festival

FOR Cincinnati's biennial May Festival, which will be held this season from May 4 to May 8, three large works have already been selected and active preparation is under way. On the opening night, Elgar's oratorio, 'The Apostles' will be performed. Beethoven's 'Missa Solemnis' and Berlioz's 'Requiem', have been scheduled for later in the festival.

NEW FELLOWSHIP AWARDS GRANTED BY JUILLIARD

Sixty-five Winners in Conducting, Piano, Voice, Cello, Violin, and Flute from Many States

Sixty-five fellowships have been awarded for study at the Juilliard Graduate School, Ernest Hutcheson, dean. This is the largest number of awards made since 1926. The winners, drawn from seventeen states, are:

In cello, Florence Geschwind, Cleveland, O.; Martha Marden, East Orange, N. J.; Robert Spengel, Toronto, Ont., and Dorothy Elizabeth Trembl, Turners Falls, Mass.; in composition, Timothy Cheney, South Manchester, Conn.; Edmond De Luca, Phila., Pa.; Emil Koehler, New York; Robert Ira McKee, Utica, N. Y.; Barbara Pentland, Winnipeg, Manitoba; Lewis Lester Slavitt, Brooklyn, N. Y., and Joseph R. Wood, Reading, Pa.

The winners in conducting are Arthur Austin, San Diego, Cal.; Charles Dean Dixon, New York; Charles Stanton Kent, Louisville, Ky.; Jacob Schwartzdorf, New York, and Harry Robert Wilson, Wichita, Kan.; in flute, Ruth Freeman, Cleveland, O., and John Kiburz, St. Louis, Mo.; in piano, Mary Bamberg, Portland, Ore.; Joseph Battista, Phila., Pa.; Betty Bruinckool, Knoxville, Ia.; Rosalind Crost, Brooklyn, N. Y.; Harry Franklin, Brooklyn, N. Y.; Henry Harris, Pittsburg, Pa.; Mary Elizabeth Henderson, Apollo, Pa.; Drusilla Huffmaster, Houston, Tex.; Beatrice Hyman, Mr. Freedom, N. J.; Muriel Iuliber, N. Y. C.; Ruth Kasowsky, Brooklyn, N. Y.; Miriam Mann, Brooklyn, N. Y.; Elizabeth Morgan, Atlanta, Ga.; Irving Owen, Brooklyn, N. Y.; Jean Robinson, Lowell, N. C.; Charles Stephen Ruge, Chatham, N. J., and Earle Voorhies, Los Angeles, Cal.

The awards in violin were given to Madeline Coffman, Chicago, Ill.; Jane Duval Glenn, Louisville, Ky.; Harry Goshkowitz, N. Y. C.; Nathan Gottschalk, Bridgeport, Mass.; Harry Hyman, Brooklyn, N. Y.; Rivka Iventosch, Berkeley, Cal.; Seymour Miroff, Brooklyn, N. Y.; Alice Plumlee, Los Angeles, Cal.; Marjorie Portugal, N. Y. C.; Leonard Posner, N. Y. C.; Freida Reisberg, N. Y. C.; Esther Schure, N. Y. C.; William Sokol, Ambridge, Pa., and Emanuel Vardi, Crompond, N. Y.

The voice award winners are Berenice Alarie, N. Y. C.; Mary Louise Beltz, Lawrence, Kan.; Jean Kathleen Bryan, Red Wing, Minn.; James Bundock, Buffalo, N. Y.; John Campbell, Kansas City, Mo.; Gordon Dilworth, Huntington, N. Y.; Margaret Harshaw, Narberth, Pa.; Dorothy Hartigan, Troy, N. Y.; Joseph Marsilia, Cleveland, O.; Florian Nelles, Detroit, Mich.; William Carl Nicholas, Waukesha, Wis.; Frederick Loadwick, Oswego, N. Y.; Otto David, Kingston, Miss.; Lura Louise Stover, Pittsburgh, Pa.; Hugh Thompson, Seattle, Wash., and Bernard John Tyers, San Diego, Cal.

Albany Philharmonic to Open Season on Nov. 5

ALBANY, N. Y., Oct. 20.—The Albany Philharmonic will open its season on Nov. 5 under the baton of William Penny Hacker. Four evening concerts and two children's matinees are also scheduled. In December Stephen Hero, violinist, will play the Symphonie 'Espagnole'. Mr. Hacker will play and conduct Beethoven's C Minor Concerto in a special spring concert, and in November he will give piano recitals in Hudson, Gloversville, Scarsdale, and Croton, N. Y.; in North Adams, Mass., and in Washington, D. C.

Winslow Dancers to Tour Widely

Miriam Winslow and her dancers will start their 1936-7 season in October, covering New England, the Southwest, Middlewest, and Canada. Among important engagements are appearances in Cleveland, Syracuse, Buffalo, Chicago, St. Louis, Bridgeport, Quebec.

CINCINNATI BEGINS SYMPHONY SEASON

Audience Enjoys First Concert Conducted by Goossens— Flagstad Pleases

(Continued from page 3)

Goossens and the orchestra achieved one of their finest performances in recent years, and displayed an address worthy of the peak of the season.

High points of interest on this program, which presented no soloist, were two seldom-heard compositions of Richard Strauss: the overture to his 'Arabella', which received its American premiere, and a potpourri from his 'Die Schweigende Frau'. Examples of the lighter spirit which Strauss has revealed in late years, they carried themselves jauntily beside their more sedate neighbors. Sibelius's tone poem, 'En Saga', a work of impressively austere contours, received painstaking attention from both orchestra and audience.

Overtures did effective duty at both extremes of the program, Weber's ominous 'Der Freischütz' sung at the beginning, and Smetana's boisterous 'Bartered Bride' at the end.

Olin Downes, music critic of the New York Times, attended the Saturday evening concert.

An impressive first event in Cincinnati's 1936-37 musical calendar, and in this season's Artist Series, was Kirsten Flagstad's concert of songs by Strauss, Grieg, Wagner, and several less acclaimed composers, on Oct. 15.

Interest centred not so much in the representation of Strauss and Wagner as in the less familiar and exquisitely sung compositions of Grieg, Jordan, Michael Head, Ernest Charles, and Frank Bridge. This was owing in no little part to the ease which superb technique lent the performance. The Marx songs were especially well received. Mme. Flagstad contributed several encores, including Grieg's 'Water Lily' and, in the field of her greatest successes, 'Dich Teure Halle' from 'Tannhäuser', and Sieglinde's 'Love Song' from 'Die Walküre'.

RICHARD LEIGHTON

Enesco to Tour Widely in America

Georges Enesco, violinist, composer and conductor, will end his ten-weeks tour in America with a New York recital at Town Hall on March 13. Besides conducting the New York Philharmonic-Symphony for two weeks, Mr. Enesco has been engaged to appear as guest conductor and soloist with the Detroit, Cleveland, Pittsburgh, Montreal and Toronto Symphonies. He will also give several joint recitals with Felix Salmond, cellist, playing his new sonata for 'cello with Mr. Enesco at the piano. Among important recital engagements booked for Mr. Enesco are appearances in Detroit, Toronto, at Columbia University in New York City; St. Paul, Toledo, Quebec, Ottawa, in Brooklyn at the Institute of Arts and Sciences; Pittsburgh and Washington, D. C.

Valasek to Give Recital in Town Hall

Erno Valasek, violinist, who has spent the summer abroad with Adolfo Betti, returned to America in September to give his third New York recital in Town Hall on Dec. 4. In January he will be heard as soloist with the Cleveland Orchestra and with the Montreal Symphony.

MUSIC: A Damrosch Song—Works for Piano and 'Cello

Edited by
RONALD F. EYER

Walter Damrosch Writes a New Ballad

Taking in hand Arthur Guiterman's poem, 'Death and General Putnam,' Walter Damrosch has clothed the American poet's version of the final encounter between death and the doughty old Connecticut soldier with a musical garb of due simplicity and dignity if of little individual character (New York: G. Schirmer, Inc.). From the nature of the text the ballad could not have been another 'Danny Deever' under any circumstances, but the mood could conceivably have been projected in a more vivid manner.

However, if the vocal line lacks significance and vitality, dramatic effects are achieved by direct and simple means in the accompaniment, in which there are also expressive melodic phrases, especially where death woos the old general. It was a happy thought on the composer's part to leave to the spoken voice of the interpreter the few words the general is supposed to utter, a device that affords special opportunity for eloquent vocal effect. And the chorale-like setting given to the final stanza, in which the two principals go off together arm in arm, is another of the ballad's more significant features. The song, published in one key for medium voice, will undoubtedly interest men singers with a penchant for dramatic narrative.

A Different Poulenc and Interesting English Piano Novelties

So little has come from Francis Poulenc latterly to warrant much more than a passing recording of publication that it is a pleasure to be able to greet his new Humoresque for piano with frank enthusiasm. It is not a pretentious work by any means, but it has a new charm in its quite unabashed, straightforward melodic swing and rollicking rhythm, suggesting a sailor's song. It is dedicated to Walter Gieseking and, like most of the composer's other piano pieces, it is only moderately difficult. J. & W. Chester, Ltd., London, issue it and a group of interesting piano novelties by English composers also.

H. Waldo Warner, of long connection with the London String Quartet, has dedicated both 'An Irish Dell,' his Op. 44, No. 3, and 'The Road Breaker,' Op. 44, No. 4, to Myra Hess. Both pieces have a spontaneous freshness and inherent musical charm to commend them. 'An Irish Dell' is chordal throughout, with intriguing harmonies enriching the Irish folksong-ish melodic line, while 'The Road Breaker' is an attractive study in rapid staccato work. They have been edited by Benno Moiseiwitsch. 'Perky Pieces' by Reginald Javons, a set of four pieces written to provide intermediate students with an introduction to modern tendencies of style, are well designed for their avowed purpose and, as the title implies, amusingly whimsical and impish. An Allegretto quasi Pastorale by William Busch with its pastel tintings has an engaging lilt and sufficient harmonic variety to avoid the effect of repetitiousness of the main theme. It is of only medium difficulty. Finally, the Study and Toccata by Norman Fraser, dedicated to Moiseiwitsch, pose the difficulties of hopping about in double fourths with

the right hand in the Study and of rapidly alternating the hands in double fifths in the Toccata. The less difficult of the two, on the whole, the Toccata is also the more grateful, but neither is euphonious enough to be sufficiently rewarding for the work of surmounting all the difficulties involved excepting from the standpoint of mere technical gain.

Airs and Graces of an Earlier Period

Exuding the most delicate musical fragrance, 'Airs and Graces from the Early Eighteenth Century,' protectively directed by Harold Craxton, who has done yeoman service in resuscitating choice musical morsels, forgotten or half-forgotten, is now issued by the Oxford University Press (New York: Carl Fischer, Inc.) to revivify the charm of a bygone age for present-day pianists. These ten short pieces are taken from a book published in London in 1731, called 'The Modern Music Master, or the Universal Musician,' which, as the editor explains, is a book of instruction in the art of singing and playing the flute and the harpsichord. In doing whatever arranging was necessary, Mr. Craxton has been scrupulously careful to preserve the original essence and avoid any effect out of keeping.

Not only are they well within the powers of junior pupils but they offer opportunity both to the professional pianist to refresh his jaded soul and to the amateur to experience contact with a more naïve period of music. Only a few of the composers are known or mentioned by name, others are indicated as merely 'an eminent master' or 'a judicious master' or 'anon.' Especially intriguing are a little Minuet by Handel, a 'Trumpet' Minuet by Grano, a flute-like Siciliano, a lilty Rigadon and a gently dolorous little song, 'O hear my last complaint,' but to name all the gems would be to list the entire contents in detail. Not the least charm of the publication is its front cover, on which characteristic pictures are reproduced from the print in the first edition.

Songs from 'The Bad Child's Book of Beasts'

A somewhat superior brand of humor for children makes 'Songs from the Bad Child's Book of Beasts,' by Hilaire Belloc and Victor Hely-Hutchinson, a work apart from the mill-run of such nonsense-rhymes set to music. We like this one for instance:

'The Tiger, on the other hand,
Is kittenish and mild,
He makes a pretty play-fellow
For any little child;
'And mothers of large families
(Who claim to common sense)
Will find a Tiger will repay
The trouble and expense.'

Mr. Belloc does equally well with the other seven numbers in the set, which Mr. Hely-Hutchinson has pointed out ably in the musical accompaniments, the latter sufficiently various and resourceful to sustain the musical interest throughout. The composer also has scored the work for small orchestra. The vocal range lies entirely within the staff and the intervals are easy, so that the songs may be sung by the children as well as to them. (London: Elkin & Co. New York: Galaxy Music Corp.)

Schönberg Writes for the 'Cellists

For the benefit of concert 'cellists, who should be grateful to him for it, Arnold Schönberg has resorted to the treasurable music of the 18th century Viennese composer Georg Matthias Monn and fashioned a 'cello concerto in D out of, or, as officially expressed, "after," a work in that form written originally for the clavicembalo, and it has been published by G. Schirmer, Inc., New York. This is not the first time that Schönberg has taken an active interest in the work of this composer of a transitional period between the early classical and the Haydn era, for back in 1914 he exhumed, edited and brought out a concerto in G Minor written for the 'cello by Monn.

In pursuing his purpose in this case, and presumably adapting the original material somewhat freely, the arch-modernist has shown commendable restraint in so controlling his modernistic waywardness as to avoid idioms that would do serious violence to the spirit and character of the original, both in the solo part and in the orchestration. The spirit of the period has been preserved, indeed, with a rectitude prompted by an unexpectedly sympathetic understanding. Of the three movements the opening briskly stepping Allegro moderato is, perhaps, the most engaging, the other two being an Andante alla marcia with an elaborate line for the solo instrument, and, to close with, a sprightly but less interesting Minuet. A large orchestra, including a Glockenspiel and xylophone, is involved in the instrumentation, but, at the same time, the scoring is marked by a characteristic measure of Schönberg tonal economy. The work is dedicated to Pablo Casals.

—Briefer Mention—

For Keyboard Instruments

Liedvariationen für Klavier, by Jan Pieters Sweelinck, edited by Erich Dofflein. Three sets of variations by the eminent predecessor of Bach suitable for piano, cembalo or organ. (Mainz: B. Schott's Söhne.)

For Two Pianos

'Londonderry Air'; Minuet, by Boccherini; 'Orientale,' by Cui, 'Song of India,' by Rimsky-Korsakoff; 'Tambourin,' by Gossec, and 'Dancing Doll,' by Poldini, arranged for two pianos by Elizabeth Gest. These are simple, for the most part unornamented settings of no greater difficulty, practically, than the original compositions. Useful for students and for recital encore numbers. (Elkan-Vogel.)

Wind Solos

'Toreador Song' from 'Carmen' arranged for B Flat cornet or trumpet, and piano; flute and piano, and E Flat alto saxophone and piano by Charles J. Roberts. These also are published for orchestra and band (Carl Fischer.)

For Clarinet

Six Easy Solos for B-Flat Clarinet, by Gustave Langenus. These teaching pieces, written in the various registers of the clarinet, bear descriptive titles and fanciful comments designed to awaken the interest of the student by appealing to his imagination. Not all the pieces live up to their titles, but teachers of the instrument will probably find them useful. (C. Fischer.)

For Orchestra

Moto Perpetuo, by Niccolò Paganini. Instrumentation by Bernardino Molinari. This old violin virtuoso piece in the orchestral version Maestro Molinari introduced in his recent guest appearances in this country. It is made with extraordinary skill, revealing superb musicianship and intimate knowledge of orchestral possibilities. All the first violins play Paganini's original text. Accordingly, the piece can only be played by first-class symphony orchestras. (Ricordi.)



Arnold Schönberg Fashions a 'Cello Concerto After Antique Monn

For Organ

Two Choral Preludes, by T. Tertius Noble. One of these preludes, based on a Tallis canon, maintains throughout lively running melodic lines in sixteenth and eighth notes, against which appears the melody. The other, on the tune 'St. Peter,' is a slow work, more profound and interesting than the first. Organists should find this music serviceable. (Schmidt.)

For Two-Part Chorus

'Robin Hood and Allan a Dale,' by Peter W. Dykema. To an old English ballad of unknown authorship, Dr. Dykema has written melodious music in simple style for chorus of soprano and alto voices with piano, or orchestra, accompaniment. It should have a wide hearing. The work is dedicated to the Young Peoples Chorus of the University of Michigan May Festival. (Carl Fischer.)

Songs

'Strange Funeral at Braddock,' by Elie Siegmeister. A significant contribution to left-wing vocal music. Composed for performances in such places as union-halls, but technically beyond the reach of any but skilled musicians. In same edition: 'Toccata' for piano, by Ernest Brooks. (New Music.)

Songs for Children

'Lions and Crocodiles,' by Hugh S. Robertson. Ten amusing nonsense songs with simple melodies and equally simple piano accompaniments. (Patterson's Publication.)

— Music Received —

Band

'Gypsy Love Song' from 'The Fortune Teller,' by Victor Herbert, arr. by F. Campbell-Watson (Witmark).

School Orchestra

'Little Classics' orchestra folio (fifteen well-known pieces by master composers) (Presser).

Woodwind Ensemble

'Gondoliers' from Nevin's 'A Day in Venice' arr. by Hugh Gordon (J. Church). 'Berceuse' from Godard's 'Jocelyn' trans. by George J. Trinkaus (Kay and Kay). 'Bourrée' by Bach arr. by Jaul J. Dahm (C. Fischer).

Saxophone

E Flat Alto: 'Tweedle Dee,' 'Marionette,' by Charles Strickfaden; Thirty-three Concert Etudes by G. Labanchi, trans. by Gerardo Iasilli (book II) (C. Fischer).

Trumpet or Cornet

B Flat: Ten Famous Solos, arr. by Hugh Gordon; 'Carnival of Venice,' by A. R. Ranger; 'Top Notes for the Trumpeter' (Thirty Modern Etudes) by Walter M. Smith (C. Fischer).

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RECORDS

Toscanini and Beethoven's Seventh Symphony—Beecham Conducts Wagner's 'Faust' Overture—Two Tone-Poems by Sibelius—The Menuhins Play Enesco's Sonata

BEETHOVEN. Symphony No. 7. The second Victor's new Toscanini albums brings to collectors a performance of the A Major Symphony that is remarkably faithful to the conductor and to the New York Philharmonic-Symphony under his baton. The performance, needless to state, is a superb one, and will reward the most detailed study. A peculiarity of the recently-issued Wagner album, first of the Toscanini releases, is to be found in this latter issue, though perhaps a little less marked. This is the delay in beginning each of the sides, where continuations carry the movements from one side to another. Aside from this detail, the records are of the highest quality and finish. (Victor: Musical Masterpiece Series, M-317.)

WAGNER. 'A Faust Overture'; 'Lohengrin,' Prelude to Act III. Sir Thomas Beecham and the London Philharmonic have contributed a performance of the Wagner overture, originally planned as a movement of a symphony, that will be welcomed widely. The hints of 'Tristan,' as well as the clear kinship to the much earlier 'Flying Dutchman,' will not be lost on those who are familiar with these stage works. The 'Lohengrin' prelude has the spirit to commend it to those still in need of a recording of this music. (Columbia, Set X-63.)

SIBELIUS. 'Night-Ride and Sunrise'; 'The Oceanides.' Adrian Boult and the BBC Symphony Orchestra have contributed a Sibelius album of particular interest to those who have regretted the infrequent performances of the tone poems of this composer, as compared with the increasing number of appearances of the symphonies in our orchestral lists. Of the two works, the earlier, 'Night-Ride and Sunrise' (Op. 55), is the more extended, and occupies four sides, as compared with two for the later 'Oceanides' (Op. 73). Both have their resemblances to the symphonies, but are frankly program music—as, indeed, some authorities have contended that all the symphonies are, concealed or unconfessed as their programs remain. The recording is excellent, the music being performed with spirit and good tonal quality. The album is No. 4 in the Sibelius Society Series. (Victor, M-311.)

GRETRY. 'La Rosière Republicaine.' Here is a pleasurable recording of a ballet suite by a composer whose historic place is scarcely represented in the meagre performance given his music in either Europe or America today. Two double-sided records are devoted to dance excerpts of a melodious character, neatly arranged by the conductor, Selmar Meyrowitz. The performing ensemble is the Grand Orchestre Philharmonique of Paris. (Columbia.)

SCHUBERT. Quintet in A Minor. With Artur Schnabel, pianist, and Alfred Hobbday, viola player, collaborating with Messrs. Onnou, Prevost, and Maas of the Pro Arte Quartet, the 'Trout' Quintet is here given a performance of many beauties, if provocative in some of its details. Whether Mr. Schnabel is a Schubert player quite so en rapport with the composer as he is a Mozart or a Beethoven player, may be argued. Details of style aside, this is a gratifying achievement of one of the perennial favorites of chamber music votaries. The string quality is often exceptional, and Mr. Schnabel's performance retains its personality and individuality. (Victor: Musical Masterpiece Series, M-312.)

BEETHOVEN. Quartet in F Major, Op. 59, No. 1. This is one of the most fortunate of Columbia recordings by the Roth String Quartet. First of the Rasoumofsky series (completed in 1806), it is one of the most representative works of the period that produced the 'Appas-



Beecham



Boult



The Menuhins



Toscanini

sionata' Sonata, the Fourth Symphony, and the Fourth Piano Concerto. The Russian theme of the Finale, utilized in recognition of the nationality of the nobleman for whom this series of quartets was composed, provides for all time a striking illustration of the manner in which material underwent a sea change at the hands of the master. The Roth players know their Beethoven, and bring to this performance qualities that have made their quartet pre-eminent. (Columbia: Master Works, Set No. 256.)

ENESCO. Sonata No. 5 in A Minor, Op. 25. In this admirable recording is preserved for disc enthusiasts one of the outstanding features of some recent concert appearances of Yehudi and Hephzibah Menuhin. Brother and sister have vitalized this distinctive and, for some, rather aggressive and turbulent work, in a manner to give it a new appeal and a special place in the concert repertoire not previously accorded it. The performance is an eloquent one, filled as it is with alternations of energy and calm and much unusual tone-shading in the treatment of its ornamentation and its rhapsodic contrasts. (Victor: Musical Masterpiece Series, M-318.)

WOLF-FERRARI. Two Intermezzi from 'The Jewels of the Madonna.' DELIBES. Entr'act: and Valse from 'Coppélia.' Both played by the Minneapolis Symphony under Eugene Ormandy. The 'Jewels' excerpts occupy three sides and the 'Coppélia' the fourth. The former are the better. Two ten-inch discs. (Victor.)

LAPHAM, CLAUDE. 'Mihara Yama.' This is a tone poem for orchestra about Japan's famed suicide volcano by a New York composer who lived last year in Japan. It is played by the Victor Symphony Orchestra under Mr. Lapham's direction and is not unlike other Japanese music written by foreign composers, despite our being assured that this is authentic. One disc (Victor.)

STRAUSS, JOSEF. 'Aquarellen' Waltz. A supremely effective recording of this comparatively unfamiliar waltz by the very gifted younger brother of Johann Strauss, conducted by Eugene Ormandy in true Viennese style. The orchestra is the Minneapolis Symphony. (Victor.)

PONCHIELLI. Dance of the Hours from 'La Gioconda.' An excellent recording of this beautiful ballet music by the Boston Pop Orchestra under Arthur Fiedler. A record well worth having. One disc. (Victor.)

PARADIES. Sonata in D. Karl Ulrich Schnabel plays this graceful old-time work with decided charm. Making allowances for the seemingly inevitable shortcomings of piano recording, the disc is an agreeable one. One ten-inch disc. (Victor.)

BACH. 'Capriccio on the Departure of a Well-Beloved Brother.' Karl Ulrich Schnabel has made a well-rounded presentation of this classical work with excellent tone and clear technique. A good if not startling record. One ten-inch disc. (Victor.)

BACH. Organ Fugue in G Minor. This is one of Leopold Stokowski's transcriptions for orchestra of the great organ fugues. It is less happy both in instrumentation and performance than his version of the D Minor, but, as transcribed Bach, it is fairly interesting. The orchestra is, of course, the Philadelphia. One ten-inch disc. (Victor.)

RIMSKY-KORSAKOFF. 'Song of India' from 'Sadko.' **MASCAGNI.** Intermezzo

from 'Cavalleria Rusticana.' Arthur Fiedler, with Boston Pop Orchestra gives an average performance of these two very hackneyed works which, however, still continue to prove interesting. One ten-inch disc. (Victor.)

ALABIEFF. 'Die Nachtigall' with coloratura variations by Johannes Müller. **PROCH.** Variations. These are sung by a soprano named Miliza Korjus with orchestral accompaniment led by Mr. Müller. They are both extremely good examples of how not to sing coloratura music. In no other way have they discovered value of any kind. One disc. (Victor.)

Budapest Chorus to Visit America

In conjunction with a number of Hungarian-Americans and sponsored by the Intercollegiate Musical Council of which Marshall Bartholomew is president, Richard Copley will bring to this country the Budapest University Chorus of forty-two male voices, and conducted by Victor Vaszy, leader of the Budapest Philharmonic. The Chorus has toured Europe many times, visiting Munich, Leipzig, Berlin, Rome, Vienna, Copenhagen, Warsaw and Helsingfors. They will be entertained by a number of leading American colleges and two concerts are scheduled for New York in Carnegie Hall on Jan. 16 and 31. The tour will extend as far west as Chicago and will comprise eighteen to twenty concerts in a period of three weeks.

Hubert and Dilling in Joint Tour This Season

Marcel Hubert, 'cellist, will tour this season in joint recital with Mildred Dilling, harpist. Their tour includes engagements in Canada, Louisiana, Texas, North Carolina, Pennsylvania and other states. Among his other engagements, Marcel Hubert will make his first appearance in Havana this season where he will give two concerts under the auspices of the Pro Arte.

Myra Hess to Return in January

Myra Hess will return for her fourteenth American concert tour early in January and will begin her season with the National Symphony in Baltimore and Washington, D. C. She will also play with the Philharmonic-Symphony and the National Orchestral Association of New York, the Boston, Cleveland and Chicago orchestras.

ANN ARBOR TO HEAR MANY BRILLIANT EVENTS

Noted Artists and Orchestras to Be Heard—Ormandy Forces Engaged for Festival

ANN ARBOR, Oct. 18.—The fifty-eighth annual Choral Union Series was scheduled to open on Oct. 19 with Kirsten Flagstad in Hill Auditorium. The Chicago, Boston and Detroit symphony orchestras will again be included in the course and the Philadelphia Orchestra under its new conductor, Eugene Ormandy, and also under José Iturbi, will give six May Festival concerts.

Others scheduled are the Moscow Cathedral Choir, Jascha Heifetz, Josef Hofmann, Gregor Piatigorsky, Artur Schnabel and Nelson Eddy. The University Musical Society continues under the able leadership of Charles A. Sink, president, and Earl V. Moore, musical director. Other officers are Alexander G. Ruthven, vice-president; Durand W. Springer, secretary; Levi D. Wines, treasurer; Oscar A. Eberbach, assistant secretary-treasurer, and Junius E. Beal, Arnold Goss, Harley Haynes, James Inglis, Horace Prettyman and Shirley W. Smith.

An eight-ton bell, largest of fifty-three composing the University of Michigan's new carillon, was raised on Oct. 1. The bells reached Ann Arbor recently from England where they were cast. Known as the Charles Baird Carillon, gift of an alumnus, the bells will be housed in the Marion LeRoy Burton Memorial Tower which now stands at the northeast corner of Hill Auditorium and is the first unit of a monumental School of Music building. The new tower is 200 feet high and forty feet square. H. M. C.

Toscha Seidel Sails for Copenhagen

Toscha Seidel, violinist, sailed on Sept. 10 on the Kungsholm for Copenhagen. He will tour the Scandinavian countries until Nov. 6 when he will leave for Russia. There he will play in the larger cities, including Leningrad or Moscow, for one month. Mr. Seidel plans to be back in this country for the opening of his American tour in Newport News, Va., on Jan. 4.

Szigeti to Play Matinee Series

Joseph Szigeti will play a series of three Saturday matinees at the Town Hall on Jan. 16, 23, and 30, giving an 'Outline of Three Centuries of Violin Music.' The programs are tentatively arranged to include works by Bach, Brahms, Beethoven, Tartini, Varacini, Paganini, Mozart, Handel, Schubert, Ravel, Debussy, de Falla, and many others. The violinist's South American tour of thirty concerts ended in Pernambuco on Aug. 10, after which he sailed for Europe. His autumn tour began in London on Sept. 21. His American tour will open on Nov. 18.

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LOS ANGELES HEARS FEDERAL SYMPHONY

Opera Division of WPA Prepares 'Traviata'—Recitals Begin Season

LOS ANGELES, Oct. 20.—The Federal Symphony is making rapid strides toward the achievement of a high standard of symphonic performance. On Sept. 30, in Trinity Auditorium, Tord Benner was the conductor, and Ducide Kerekjarto, violinist, was soloist in Mendelssohn's Concerto in E Minor.

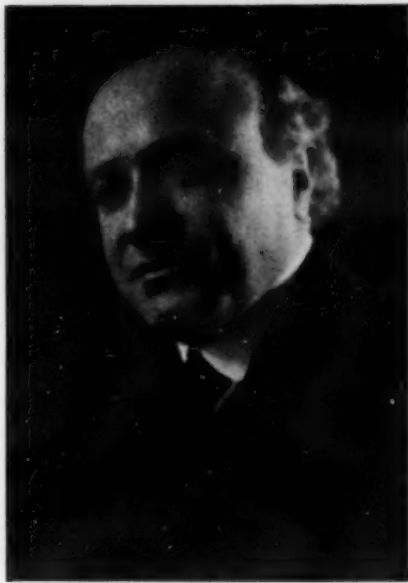
The orchestra did some excellent work in Mozart's G Minor Symphony and by way of novelty, added works by the Scandinavian composers, Jarnefelt and Alfvén.

Modest Altschuler was conductor on Oct. 7 and 15, leading Sibelius's Third Symphony and compositions by Californian composers, Albert Elkus, director of music at the university and also at Mills College, and Homer Grunn. 'Irelandia,' the work of Cameron O'Day MacPherson, another American composer, was presented on Oct. 14. Beethoven's Eighth Symphony, two works by Wagner, 'Album Leaf' and 'Träume' with obbligato by Eunice Wennermark, and Tchaikovsky's 1812 Overture, in which Arthur Babich and his concert band assisted, were also heard.

The opera division, under Max Rabinoff, is putting the finishing touches to Verdi's 'Traviata' for its first performance in the auditorium on Oct. 28. The cast is headed by Edis de Philippe, Felix Knight, Rodolfo Hoyos and Ruth Koechig, who will be assisted by an excellent chorus of sixty voices and a full orchestra conducted by Alberto Conti.

Davidoff in Recital

The season was begun by Yasha Davidoff, Russian baritone, in a Hollywood concert sponsored by Jack Glendower on Sept. 28. The singer is the possessor of an unusually expressive voice of wide range. A varied program included works by Tchaikovsky, Beethoven, Wagner, Verdi and Josephine Forsyth. Miss Forsyth accompanied the singer in her song. Other accompani-



Modest Altschuler, Who Conducted Native Works at a Los Angeles WPA Concert

ments were well played by Ruth Bowes. Merle Armitage opened his auditorium series with a concert by the Don Cossack Choir on Oct. 11. Coming events in the Armitage calendar include recitals by Roland Hayes on Nov. 20; by Doris Kenyon, on Dec. 4; and Moriz Rosenthal, Erika Morini and John Charles Thomas.

Flagstad to Open Series

Kirsten Flagstad will open L. E. Behmer's Artists series on Nov. 10. This will be followed by a Spanish tenor, Fortuna Bona Nova on Nov. 17; Gregor Piatigorsky on Dec. 1; the Jooss Ballet on Dec. 8, 11 and 12; Ruth Slenczynski on Dec. 15; Lucy van de Mark, on Dec. 17; Nelson Eddy, the Ballet Russe, Rachmaninoff, Richard Crooks, Vienna Boys' Choir, San Carlo Opera, Marian Anderson, the Schoop Ballet, Vladimir Horowitz, Lawrence Tibbett and Nino Martini.

Elizabeth Greenschpoon, 'cellist, assisted by Theodore Saitenberg, gave a recital in the Hotel Biltmore on Sept. 30. Lester Donahue, pianist, was heard in a benefit recital on Oct. 13.

The Dominant Club celebrated its thirtieth birthday with a meeting at the

Woman's Athletic Club on Sept. 19. Blythe Taylor Burns presided, and introduced Ivy Mae Travis, vice-president; Myrtle Colby, financial secretary, and Daisy Sinclair, treasurer. Carrie Jacobs Bond was guest of honor.

The Euterpe Opera Reading inaugurated its season with a program devoted to Bizet's 'Carmen.' The high-lights of the work were disclosed by Roland Paul in the role of narrator, assisted by Maria Marova, Bonnie Emerie, Raimond de Roulet, John Ellis, and Dorothy Gaddini. Mrs. Hennion Robinson was at the piano.

Feodor Kolin, who is scheduled to introduce his new musical invention in the near future, has returned from Oakland, where he was a guest for the third successive season at Bohemia Grove, where he was heard in two of his own compositions in the program arranged for Argentina Independence Day. He has broadcast from station KFVD, and appeared in concert with Michio Ito, Japanese Dancer. His new book, entitled, 'The New Music,' is now in preparation.

HAL D. CRAIN

INSTITUTE ANNOUNCES SCHOLARSHIP AWARDS

All Departments of School Represented
—Total of 900 Students Enrolled
on Opening Day

Oscar Wagner, in charge of the Institute of Musical Art, announces that twenty-three scholarships have been awarded to students for study at the Institute of Musical Art for the season 1936-37 as a result of competitive examinations held at the school during the past two weeks. This number represents scholarships in the various departments of the school: 'Cello, Piano, Voice, Violin, and Orchestral Instruments, and the Preparatory Department.

An innovation in the Preparatory Department for children was the awarding of two scholarships given by the faculty in that department.

The institute opened officially on Oct. 1, with an enrollment of 900 students.

The following are the winners of this year's awards:

'Cello: Kreiger, Ruth, Ann Arbor, Michigan. Piano: Gordon, Daniel, Brooklyn, New York; Jones, Frieda, Fairfield, Nebraska. Violin: Szitas, Gabriel, Ecorse, Michigan; Wolf, Harold, New York City. Voice: Dickson, Donald, Lakewood, Ohio; McCrae, John, Liberty Hill, South Carolina.

Orchestral Scholarships:

Bassoon: Knitzer, Jack, New York City; Kutzing, Erika, Great Neck, Long Island. Clarinet: Abato, James, Baltimore, Maryland. Double Bass: Bulik, John, New York City; Walter, David, Brooklyn, New York. Flute: Neitzert, George, New York City. French Horn: Kine, Charles, New York City. Oboe: Bhovus, Waldemar, Brooklyn, New York; Fantilli, August, New York City. Trombone: Diner, Harold, New York City; Zudekoff, Morris, New York City. Trumpet: Davidson, Milton, New York City; Fila, Alexander, Passaic, New Jersey. TYMPANI: Herschaft, Charles, New York City.

Preparatory Department:
Piano: Garte, Bernard, Roxbury, Massachusetts. Violin: Cimino, Victor, New York City.

TOLEDO HEARS FLAGSTAD

Amphion String Quartet Plans Concerts of Chamber Music

TOLEDO, Oct. 20.—The Museum of Art season started on Oct. 10 with the recital of Kirsten Flagstad. Mme. Flagstad thrilled a large audience with her varied program, which included a group of Richard Strauss Lieder; a Scandinavian group by Grieg and Jordan; a miscellaneous bracketing of Joseph Marx, Michael Head, Ernest Charles, and Frank Bridge; and finally two Wagnerian arias, 'Elsa's Traume,' from 'Lohengrin,' and Sieglinde's song from 'Die Walküre.' The Peristyle

was also the scene of two free recitals featuring Toledo musicians on Oct. 4 and Oct. 11.

The Amphion String Quartet, composed of Gerald McLaughlin, first violin, Howard Mickens, second violin, Paul Bishop, viola, and Ruth Earhart, 'cello, has arranged a series of chamber music concerts to be given in the ball room of the New Secor Hotel. Assisting artists will include Mary Van Doren, Elmer Gertz, Lucille Dodge Moore, Marana Baker, Helen Blanchard and Esther West, pianists; Francis Peterson and Howard Mickens, violinists; Charles Gregory, flutist, and Willem Griss, clarinetist. Eight ambitious programs have been planned, the first to be on Oct. 22 and the last on March 30.

H. M. C.

Music Teachers Hold Memorial Meeting for Gabrilowitsch

As a memorial tribute for the late Ossip Gabrilowitsch, the Associated Music Teachers League, Inc., met in the Steinway Salon, New York, on Oct. 21. Gustave L. Becker, president emeritus of the league, presided and made an introductory speech. Various aspects of Mr. Gabrilowitsch's art and personality were dwelt on in informal talks by Paolo Gallico, Carlo Kohrssen, and Frederick Steinway.

Dr. Zetlin Resumes Activities

Dr. Emanuel Zetlin, violinist, has returned from Europe and resumed his manifold activities, which include a heavy teaching schedule in Philadelphia and New York City, as well as two monthly visits to Washington, D. C., where he leads the violin department of the Washington College of Music. Dr. Zetlin will be heard in recital in these three cities later this season.

Doris Doe to Sing in San Francisco Opera

Eight performances will be sung by Doris Doe, contralto of the Metropolitan, during the San Francisco Opera season, which opens on Oct. 30. Among the roles in which she will appear are Brangäne in 'Tristan' and Fricka in 'Die Walküre.' She will also sing in 'Gianni Schicchi' and 'Forza del Destino.'

Leonora Cortez to Give Town Hall Recital

Leonora Cortez, pianist, will give a recital in Town Hall on the afternoon of Nov. 1, after an absence of three years. Her program will include works by Beethoven, Bach-D'Albert, Brahms, Chopin, Ravel and Debussy.

Horatio Connell Begins New Season

Horatio Connell has begun his season as a member of the vocal faculty of the Juilliard Graduate School, and with a full schedule in both New York and Philadelphia studios.


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QUARTET LAUNCHES PITTSBURGH SEASON

**Viola Mitchell, Addison Jones
Heard in Joint Recital—
Flagstad Pleases**

PITTSBURGH, PA., Oct. 20.—To the Pittsburgh String Quartet goes the honor of the opening concert of the season. This newly organized group—William Stone, first violin; Henry Squitieri, second violin; Harry Singer, viola, and Grace Bazell, 'cello—played the first of three scheduled concerts in the College Club on Oct. 9. The program included quartets of Haydn and Schumann, and miniatures of Glazounoff and Kroll.

Syria Temple sponsored a joint recital of two prominent Pittsburgh musicians on Oct. 13 in the Mosque. Viola Mitchell, violinist, played a dozen shorter works of de Falla and Gluck, Cyril Scott, and Dvorak in Kreisler arrangements, and works of Paganini, Boulanger, Ravel, and Korngold. Her partner, Addison Jones, pianist, played Scarlatti, Bach, Brahms, Chopin, Liszt, and Poulenc. Ladislav Helenbein was the accompanist.

Flagstad Heard

Three Pittsburghers were honored at recent examinations at the Juilliard School, Chauncey Kelly having received a scholarship for the orchestral department; Lura Stover, soprano, for the opera school; and Henry Harris having won a fellowship in the graduate school.

May Beegle opened her brilliant series on Oct. 16 with Kirsten Flagstad as star. The Norwegian soprano was in excellent voice, and offered a program of lesser-known Strauss songs, as well as works by Marx, Jordan, Grieg, and American composers, which earned her considerable acclaim. 'Elsa's Dream' and 'Sieglinde's Spring Song' were the operatic contributions. Edwin McArthur's accompaniments are among the best we have ever heard.

The appointment of Dr. Frederic Dorian, Viennese critic and correspondent, to the faculty of Carnegie Tech is a gain for Pittsburgh. He will also be critic for the 'Post-Gazette'. He is admirably equipped musically.

J. FRED LISSFELT

PROVIDENCE GROUPS ARRANGE CONCERTS

**Symphony to Play Four Times—Early
Fall Events Already Under
Way**

PROVIDENCE, Oct. 18.—The Providencian Symphony has announced plans for the new season which include three subscription concerts and a concert for young people. Dr. Wassili Leps continues as director, and the president of the society is Hugh F. MacColl. The ticket campaign will be held from Oct. 19 to Oct. 31 with Mrs. Ada Holding Miller serving as chairman.

Alessandro Niccoli, violinist, and Mrs. Gustave J. S. White, soprano, were the artists for a concert at Oakwood, the home of Mr. and Mrs. Arthur J. Moulton, in Newport on Sept. 9. William Ellis Weston accompanied Mr. Niccoli and Ernő Balogh appeared in a similar capacity for Mrs. White.

Aniceta Shea gave a song recital at Gray Craig, the home of Mr. and Mrs. M. M. Van Beuren, in Newport on Sept. 24.

The Community Music School, formerly the Federal Hill House School of

Music, of which Mme. Avis Bliven Charbonnel is director, announces the election of Mrs. Houghton P. Metcalf as president of the board and Mrs. May Atwood Anderson as secretary.

A.R.C.

ROSS MULTIPLE PIANO GIVEN DEMONSTRATION

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Class Instruction**

A demonstration of the Ross Multiple Piano, invented by R. Wilson Ross of the piano department of Mansfield State Teachers' College, was given in Dodge Hall of Columbia University on the evening of Oct. 14.

The instrument consists of a master upright piano, five remote keyboards or consoles, and a teacher's desk. The master piano of seven and one-third octaves is connected by electric cables with the five keyboards and can be played from any or all of these keyboards. The five remote consoles are of five octaves each and, when they are played upon, any keys that are struck will play on the master piano. The teacher's desk contains switches to connect or disconnect any or all of the remote keyboards with the master piano at one time, as well as switches to control the dynamics from the master piano and to operate the piano pedals.

Five or ten students may be taught at one time and the piano is adequate equipment for successful class instruction, as well as economical and useful in teaching keyboard harmony and music dictation.

WPA PLANS OPERA

**Eight Chamber Works to Be Given in
New York During Season**

Professional musicians on Works Progress Administration rolls will perform a number of major programs this fall including opera, operettas, the symphonic literature, and oratorio and choral works.

In New York City the WPA will give eight chamber operas following the success last June of Toch's 'The Princess on the Pea,' and Weber's 'Abu Hassan.' The performances, staged in conjunction with the theatre dance project, will include 'The Romance of a Robot,' by Frederic Hart, an American composer; 'Spiel oder Ernst,' by Emil Nikolaus von Resnais; 'Der Czar laesst sich Photographieren,' by Kurt Weill; 'Le Jeu de Robert et Marion,' by Adam de la Hail; Haydn's 'Der Apotheker,' Rimsky-Korsakoff's 'Mozart and Salieri,' and Offenbach's 'Tales of Hoffmann.' All of the operas will be sung in English.

Dr. Graf to Direct Production at Florence May Festival

Dr. Herbert Graf, new Metropolitan Opera stage director, has been engaged to direct two productions at the Florentine Musical May in Florence, Italy, next spring. He will be in charge of the productions of Verdi's 'Othello' with Victor de Sabata conducting and Mozart's 'Così fan tutte' conducted by Bruno Walter. At present in Vienna, resting after his engagement as regisseur of the 'Meistersinger' performances conducted by Toscanini at the Salzburg Festival, Dr. Graf will leave shortly for the United States.

The 100th anniversary of the birth of the Brazilian composer, Carlos Gomes, was celebrated recently in Rio de Janeiro.

DALLAS FORCES PLAY AT TEXAS EXPOSITION

**Van Katwijk Leads Symphony
in Three Programs at
Centennial Fete**

DALLAS, Oct. 20.—An important fall musical event was the engagement of the Dallas Symphony for several performances at the Texas Centennial Exposition, with Dr. Paul Van Katwijk conducting. These programs were given in the large open-air amphitheatre before appreciative audiences on Sept. 29, and on Oct. 4 and 11. Harriet Van Emden, soprano, head of the voice department of the Curtis Institute of Philadelphia, was soloist for the program of Sept. 27, singing two familiar arias. The orchestra played Franck's Symphony in D Minor, the symphonic poem, 'With the Wild Geese,' by Sir Hamilton Harty, and the 'Cockaigne' Overture by Elgar.

For the second program a group of local singers gave a splendid account of themselves in the Quartet from 'Rigoletto' and Sextet from 'Lucia.' The orchestra opened the program with Dvorak's 'New World' Symphony, and also played dances from 'Le Tricorne,' by de Falla, and 'Rumanian' Rhapsody, No. 1, by Enesco.

A twelve-year-old pianist, Leonard Pennario, formerly of Buffalo, N. Y., more recently of Hollywood, was soloist for the third program on Oct. 11, playing Grieg's Concerto in A Minor. The orchestra gave creditable readings of Brahms's 'Academic Festival' Overture, introduction to the third act of 'Lohengrin,' excerpts from 'Die Meistersinger,' and 'Ride of the Walküres.'

Singing Societies Participate

Many German singing societies from all parts of Texas assembled at the Centennial Amphitheatre as part of the Texas Sängerbund Festival on Oct. 4 and 5. Frank Renard, of Dallas, was the conductor. The Dallas Symphony was conducted by Dr. Van Katwijk. Amy Jean Keese, soprano, and Alice Holcomb, violinist, assisted.

Vivian Tallal, violinist, who gave a program on Oct. 7 at the Centennial in Chrysler Penthouse, proved herself an excellent performer. Mrs. Al. B. Meyer was the accompanist.

At the auditorium in the Hall of State at the Centennial on Oct. 18, a program was given by members of the Music Study Club to an invited audience. Mmes. D. C. Tallichet and Mildred R. Zoll played two-piano works, and 'The Blessed Damsel' by Debussy was sung by Mmes. Ralph Wood, M. M. Perry, Jas. G. Bennett, and W. W. Hawkins, with Mrs. Jos. B. Rucker at the piano.

As a special feature of Catholic Day on Oct. 11, a Centennial mass composed

especially for the occasion by Wm. J. Marsh, of Ft. Worth, was sung. Other works were performed by a male chorus led by Allen McQuahae, a large chorus of 5000 children, and a chorus of Mexi-



Bachrach
Paul Van Katwijk

can girls. Viola R. Lovelace, soprano, and Hugh Waddill, organist, gave a joint program.

The Dallas Woman's Club presented LeRoy Carlson, head of the school of music at the University of Louisiana in Baton Rouge, in a program of piano compositions on Oct. 20. Mrs. F. H. Penn is chairman of the music committee.

MABEL CRANFILL

Enid Szantho Returns for Second Tour

Enid Szantho, Hungarian contralto, arrived on Oct. 17 on the Statendam for her second tour of this country. Outstanding will be her appearance as Klytemnestra, in Strauss's 'Elektra,' with the Cleveland Orchestra on Dec. 3 and 5, and her return from Europe in March to sing the same role with Artur Rodzinski and the New York Philharmonic-Symphony. She will also be soloist with the Philadelphia Orchestra under Eugene Ormandy.

Recitals in Pittsburgh, New Orleans, Cincinnati, Chicago, and Washington, and in New York at a Bagby Musicale, are on Mme. Szantho's itinerary. She returns to Europe at the end of January to sing in Holland and Italy, and will make her first visit to the U. S. S. R. in April and May. The contralto is accompanied by her husband, Laszlo Stenzer, and her accompanist, Paul Ulanowsky.

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MILWAUKEE GREETSS CONCERT EVENTS

Chicago Symphony and Federal Orchestras Are Heard— Other Events

MILWAUKEE, Oct. 20.—The concert season opened with Milwaukee's Federal Symphony Orchestra, an organization sponsored by the WPA. The concert was the first of a series of eight to be given during the winter. The orchestra, under Hugo Bach, director, gave Goldmark's 'Russian Wedding' Symphony, the overture to Rossini's 'Semiramide,' the Intermezzo from Wolf-Ferrari's 'The Jewels of the Madonna,' 'La Valse Choreographique' of Ravel, and several lesser numbers.

On Sept. 22, Sidney Silber, widely known pianist, and a former Milwaukeean, gave an interesting recital at Goodrich Hall. A Beethoven sonata, Bach preludes from the English Suite, a group of nocturnes and etudes by Chopin, and the Liszt 'Campanella' were the outstanding numbers on his program.

Lange with Chicagoans

Hans Lange, one of the leading conductors of the New York Philharmonic-Symphony, has been engaged as associate conductor of the Chicago Symphony orchestra and will direct several of the Chicagoans' concerts in Milwaukee this season. He succeeds Eric De Lamar, who resigned.

Jerzy Bojanowski, the Polish conductor who has won an enthusiastic following for himself and the Milwaukee Symphony, has been engaged as guest conductor for a series of appearances with the Minneapolis Orchestra this season.

Tuesday evening, the Society of Musical Arts presented Camille Reszczynski, soprano, and Winfred J. Berg, pianist. Mr. Berg won applause in a program including the Prelude and Fugue in D Major, by Bach, the

Sonata in E Minor by Grieg, the Etude in C and Nocturne in F Sharp by Chopin, the 'Rexantanz' and Concert Etude by MacDowell, and the Intermezzo Op. 117, No. 2, and the Rhapsodie, Op. 119, No. 9, by Brahms. Miss Reszczynski also pleased the large audience with 'Caro Mio Ben,' by Giordani; 'Lasciatemi Mocire,' by Monteverde, 'Danza, Danza, Fanciulla Gentile,' by Durante; 'Staendchen' and 'Wie Melodien Zieht Es Mis,' by Brahms; Malicella's song from 'The Jewels of the Madonna,' by Wolf-Ferrari, and a charming English group. These Young Artists' Concerts are sponsored by Bess Arneke, who is also the manager of the Young People's Orchestra.

On Oct. 19 the symphony season opened here at the Pabst Theatre, with the Chicago Symphony Orchestra, Dr. Frederick Stock conducting. It was the first of ten concerts to be given here during the winter, and was a gala event from both the musical and social points of view. Dr. Stock and his men were given a hearty welcome by the large and appreciative audience. Some few changes have been made in the personnel of the orchestra, the major substitution being E. Kurtz, 'cellist, who came from Australia to take the place of Daniel Seidenberg, who now heads a Chicago orchestra. The program was made up mostly of old favorites, starting with the Prelude and Fugue ('St. Anne's') in E Flat by Bach (transcribed by Frederick Stock). Then came the Tchaikovsky Symphony No. 6, a Suite for Orchestra, Op. 19, by Dohnanyi, and 'Les Preludes' of Liszt. These concerts are managed by Margaret Rice.

On Oct. 20 at the Pabst Theatre, Giuseppe Balestrieri, lyric tenor, gave an interesting concert before an enthusiastic audience. The program consisted of the *Aria* 'Recondita Armonia' from 'Tosca'; the *Aria* 'O Paradiso,' from 'L'Africana'; 'Morgen und Zueignung,' by Strauss, a beautiful group of Italian songs, and an English group which included 'To a Rose,' by the late Alexander McFayden. Walter Hansen was at the piano.

ANNA R. ROBINSON

CLEVELAND ORCHESTRA OPENS ITS SEASON

(Continued from page 3)
much less the transcriber's instrumentation.

Then came the Beethoven Fifth Symphony, which Dr. Rodzinski had not programmed since his first concert in Cleveland. The main impression gained from this work was of the remarkably sure rhythmic concept held throughout, and the subtle dynamic contrasts. The second half of the concert was a repetition of a part of one modern concert. Mr. Rodzinski conducted in Salzburg this summer, the Albeniz 'Fete-Dieu a Seville' and the Stravinsky 'Fire Bird'.

Club Honors Conductor

In recognition of Mr. Rodzinski's position, the Cleveland Ad Club gave a luncheon in his honor at the Hotel Statler. Mayor Harold Burton and Dudley S. Blossom, president of the orchestra, outlined the value of the orchestra in the cultural growth of the city. The luncheon was presided over by Dr. W. E. Wickenden, president of Case School of Applied Science; and other speakers included Dr. W. G. Leutner, president of Western Reserve University; Dr. L. C. Wright, president of Baldwin-Wallace College; and Clarence S. Metcalfe, chairman of the City Advisory Board of Music. At the time, Dr. Rodzinski spoke of tentative plans for a spring music festival to include artists of the first rank, on a scale which would match artistically any such project in any other center. The alacrity exhibited by civic leaders in the consideration of these plans was gratifying.

For the most part, the orchestra's personnel remains unchanged. Of the new names, that of Henry Denecke, tympanist, who comes from New York, and that of Albert Stagliano, first horn, who comes from Detroit, stand out more prominently after the stirring performance of the Beethoven Fifth. Jacques Posell adds to the bass section another who has distinguished himself as an artist of rare ability. Marcello Bucci is the new contra-bassoon and Erwin Miersch fourth horn, while William Polisi returns to head the bassoon section. Three new positions in the violin section were assigned to Cleveland youths, Homer Schmitt, Bernard Goodman, and Eugene Berger.

'Tannhäuser' First Opera

With the entire orchestra and a cast headed by Metropolitan artists, Dr. Rodzinski is presenting at Severance Hall the complete 'Tannhäuser'. Paul Althouse sings the title role, Marjorie Lawrence appears as Elisabeth, Richard Bonelli as Wolfram, Chase Baromeo as the Landgraf, Margaret Halstead as Venus, Leonard Treash as Biterolf, Edward Kane as Walter, and Marie Simmelink Kraft as the Shepherd. The chorus is being trained by Boris Goldovsky, the ballet by Mary Elizabeth Gleason. The stage direction is in the hands of Wilhelm von Wymetal, and Richard Rychtarik is the scenic architect.

It was expected that the opera would be given on the evenings of Oct. 29 and 31, but owing to the late arrival of one of the artists, the dates will be Oct. 30 and 31 instead.

John Charles Thomas opened the new series of popular-priced Sunday afternoon Auditorium Concerts at Public Hall on Oct. 18 before a wildly enthusiastic audience. He sang a group of German songs, one of French, and one of American, while Carroll Hollis-

ter offered a group of piano numbers. Mr. Thomas was called back for no less than five encores, a real tribute to his artistry and personality. The next concert in the series will be on Nov. 1, when Mischa Elman is presented in recital.

STEWART MATTER

ARTISTS FOR OBERLIN

Cleveland Orchestra and Series of Recitalists Scheduled

OBERLIN, O., Oct. 19.—With the exception of three appearances of the Cleveland Orchestra, two of which will be conducted by Artur Rodzinski, the Oberlin Conservatory of Music's Artist Recital Series will bring seven artists here for the first time.

Richard Bonelli, Metropolitan Opera baritone, opened the series on Oct. 13. Helen Jepson, soprano of the Metropolitan, will be heard on Dec. 4.

The pianists are Egon Petri and Rudolf Serkin. One violinist, Nathan Milstein, and one 'cellist, Raya Garbousova, will play on Feb. 9 and Jan. 26 respectively.

The last concert will be given by the Cleveland Orchestra on March 5 under Georges Enesco. Other concerts by the orchestra will be on Oct. 20 and Dec. 15. All events will be held in Finney Chapel.

Ljungberg Returns from European Tour

Goeta Ljungberg, soprano of the Metropolitan Opera, recently returned with her husband, Edwin Wedge, who is also her manager, from a three-months' tour of Europe, where she was heard in concert and opera. She sang in a performance of 'Parsifal' in the Zoppot, and appeared in Danzig, where she was re-engaged for 1937, and in Munich, Berlin, and Gothenburg, Sweden. She will be heard in this country in Buffalo, Poughkeepsie, Houston, Oklahoma City, Moscow, Idaho; Los Angeles, San Francisco, and Portland, Ore., where she will sing with the Portland Symphony.

Native Music Given at French Institute

A concert of American music by Gottschalk, Ives, Sessions, Copland, Piston, Saminsky, Bauer, Engel, Delaney, Harris, Thompson, and Bloch was given at the French Institute under the direction of Lehman Engel on Oct. 12. The assisting artists were Helen Marshall soprano, who sang works by Ives, Sessions, and Copland; Harry Cumpson, pianist, the Gordon String Quartet, and the Madrigal group. The event celebrated the ninetieth anniversary of Central Synagogue.

Golden Hill Chorus Resumes Rehearsals

The Golden Hill Chorus, which has had two successful years under the baton of Dr. Channing Lefebvre, resumed its rehearsals on Oct. 19. The organization is augmenting its membership in anticipation of future interesting innovations in its program. Primarily for business women, this singing organization meets on Monday afternoons after office hours.

Eddy Engaged for Cincinnati Recital This Season

Nelson Eddy, whose visit to Cincinnati last season was followed by numerous requests for a reappearance this year, has been engaged by J. Herman Thuman, manager of the Artist Series, for an appearance here on Feb. 9.

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CONCERTS: Several Debuts and a Song Recital



Eunice Norton, Who Gave a Piano Recital in The Town Hall

SOLOISTS ARE CHOSEN FOR TRENTON SYMPHONY

Novaes to Open Season Under Jacobs—Crooks and Barrère to Follow

TRENTON, N. J., Oct. 20.—Richard Crooks, tenor of the Metropolitan Opera, Guiomar Novaes, pianist, and Georges Barrère, flutist, will be the soloists this winter with the Trenton Symphony. Five concerts are to be presented under the direction of Max Jacobs, who for several years has conducted the Trenton Symphony with notable success. The season will open Nov. 17, with Mme. Novaes as soloist.

Although individual concert prices have increased, drastic price changes in the subscription series will bring those concerts within the reach of all. Robert V. Whitehead will be chairman of the patrons and donors committee. The annual subscription campaign for subscribers again will be conducted under the chairmanship of Robert T. Bowman.

Peerce and Tinayre to Sing Under Copley Banner

Two new tenors have been added to Richard Copley's list of the present season: Jan Peerce, who has won distinction for his radio work, and Yves Tinayre, French interpreter of songs whose programs range from the ninth century to modern music.

Edward Johnson Speaker at First Meeting of Singing Teachers

The New York Singing Teachers' Association, Edgar Schofield, president, held its first meeting of the season on Oct. 20 in its new meeting place, 1 West 67th Street. Edward Johnson, general manager of the Metropolitan Opera, was guest speaker.

ELEANOR STEELE
Soprano

CLOVIS
Tenor

ALL-DUET PROGRAMS
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(Continued from page 19)
expressive beauty if she would turn away from her present angular approach and cultivate a more sensitive touch and more limpid tone in her softer work and richer and more mellow fortes, for which she now resorts to unprofitable forcing.

The technical approach she has adopted seemed to lend character, however, to the Hindemith pieces, which, nevertheless, with their arbitrarily abrupt, jerky outlines are, after all, inconsequential. On the whole, her best work was done in the Bach and the Mozart sonata, both played with tonal clarity, nice phrasing and an excellent sense of proportion. In the Brahms, the opening movement of which was so deliberately paced as to lose some of its massiveness, the slow movement, delivered with well-poised simplicity, was the most impressive. The audience was gratifyingly responsive and waited for extra numbers at the end.

All-Finnish Song Program Given by Alli Rönkä

An entire program of Finnish songs was presented in Town Hall on the evening of Oct. 17 by Alli Rönkä. They represented the results of a visit to Finland in quest of musical material made last year by the soprano, who is of American birth but Finnish extraction. As was to be expected, Sibelius was drawn upon for much of the music presented, nearly half of the program being devoted to works from his pen. The singer's opening group included his 'Longing,' 'To Evening,' 'The Tryst' and 'Spring Song'; in the third group were 'Sunrise,' 'Tennis in Trianon,' 'Autumn Evening' and 'The Kiss.' 'Jubal' was included in still a later group, where it had the company of Kauppi's 'The Swing' and two songs by Järnefelt, Palmgren, Kilpinen, Madetoja, Kuula and Merikanto were others represented. The audience particularly applauded Merikanto's 'Lullaby' and 'Why I Sing,' melodious after the fashion of the familiar 'Fairy Story by the Fire.'

Miss Rönkä presented this music with obvious sympathy and comprehension. Her voice, though of somewhat unorthodox production, was disclosed as one of ample power and compass and was used expressively. The third group was sung in Finnish, the others in German.

Frank Glazer Gives First Recital in Town Hall

Frank Glazer, a pianist who was born in the West and exhibited some of the more masculine qualities usually associated with that section of the country, in his playing, gave his debut recital in Town Hall on the evening of Oct. 20.

From Bach's 'English' Suite, No. 3, in G Minor, he progressed to Brahms's Sonata in F Minor, No. 3, Op. 5, wherein he unmistakably revealed technical ability, a factor upon which he relied too heavily in moments when he allowed his enthusiasm to run away with him and came to not infrequent grief, particularly in the Finale.

His performance was not wanting in strength, or even a super-abundance of it, for his tone was at times metallic and harsh; yet with more self-control and a more authentic approach to the meaningful passages of either Brahms or Schubert, Mr. Glazer might have given an interpretation of greater depth.

One of the more rewarding moments of the evening was in the pastoral middle section of the Rondo of the latter composer's Sonata in A Minor, Op. 42. It was performed with no little poetry. The pianist unquestionably has technique; what is of greater importance now is an approach that stresses physical weight less and interpretation more. Both facility and intelligence are there, perhaps sincerity is needed.

Elvin Schmitt Makes Town Hall Debut

Elvin Schmitt, pianist, who has appeared in concert in this country and Europe, made his New York debut in The Town Hall on the evening of Oct. 19. His program began with Bach's C Minor Partita and included the Liszt B Minor Sonata, pieces by de Falla, Debussy,

Scriabin, and Medtner, and ended with the Tausig arrangement of Weber's 'Invitation to the Waltz.'

Artistic intention was evident in Mr. Schmitt's playing, but nervousness militated against his achieving all that he is probably capable of. There was hesitation in the Bach, and a timidity of approach in the Liszt. Some of the shorter pieces were well projected.

Hazel Griggs Plays at the Barbizon



Hazel Griggs

Hazel Griggs, pianist, began her program at The Barbizon on the evening of Oct. 20, with Bach's Fantasia in C Minor, followed by Beethoven's Sonata, Op. 49, No. 2, Mendelssohn's Variations 'Serieuses', Op. 54, Ravel's Sonatine, and slighter works by Respighi, Poulenc and Rachmaninoff.

Though her tone was too small for the Bach and she reproduced little of the grandeur and the power that is his, her playing in the Beethoven opus was often poetic in quality and not infrequently graceful, though rarely scintillant. The Mendelssohn and Ravel items were well chosen. The audience, which obviously enjoyed Miss Griggs's performance, was of good size and warmly disposed.

Edwin Grasse Gives Evening of Beethoven Sonatas

Edwin Grasse, violinist, with Ada Zeller at the piano, offered a program of Beethoven sonatas in Steinway Hall on the evening of Oct. 19. Excellent and incisive performances were given of the sonatas in D, Op. 12, No. 1; in C Minor, Op. 30, No. 2; and in G, Op. 96, No. 10. In all three works Mr. Grasse's tone was excellent, and he approached the depths of the sonatas with serious artistry. Miss Zeller's co-operation was thoroughly satisfactory throughout the program.

Gino Palmisano in Debut

Gino Palmisano, young Italian pianist, gave his first New York recital in The Town Hall on the evening of Oct. 7. Born

without hands and forearms, Mr. Palmisano has taught himself to play with his elbows. Using this extraordinary technique, he was heard in music by De Rubertis, Paderewski, Liszt, Chopin, and others. Assisting were Marjorie McClung, soprano; Renée Norton, mezzo-soprano, and Hilda Kosta, contralto, for all of whom Giuseppe Bamboschek acted as accompanist.

HILDA DAVIS, pianist. (Debut.) Town Hall, Sept. 23, evening. English Suite by Bach, works by MacDowell, Brahms, Chopin and Debussy, also the Balakireff's 'Islamey' Variations.

THELMA SPEAR, soprano. Isadore Freed, accompanist. Town Hall, Oct. 11, afternoon. Aria from Mozart's 'Apollo and Hyacinthus' with Max Gobermen playing the violin obbligato, 'Songs of Shakesperian Inspiration,' 'Songs of Contemporary Inspiration' and 'Songs of Jewish Inspiration.'

LAWRENCE BLACKMAN, tenor. Oliver Herbert, accompanist. The Barbizon, Oct. 13, evening. Arias from Handel's 'Semele,' from 'Don Giovanni,' 'The Indian Queen,' 'L'Elisir d'Amore' and 'L'Africaine' and song groups in German and English.

Bernard Gabriel Begins Series of Lecture Recitals

The first of a series of lecture recitals by Bernard Gabriel on 'Keyboard Music' was given in the Sherman Square Studios on the evening of Oct. 14. The subject of the opening event was 'Clavichord and Organ Music of England and France, Sixteenth and Seventeenth Centuries.'

Austral and Amadio Heard

HONOLULU, Oct. 15.—A discriminating audience filled Dillingham Hall on Tuesday evening, Oct. 6, to hear Florence Austral, dramatic prima donna, and John Amadio, celebrated flutist, in their second Honolulu recital. The manner in which the audience gave vent to its emotions after each number left no doubt as to its recognition of the place occupied in the realm of music by the two distinguished visitors. Verne Waldo Thompson, pianist, assisted as accompanist.

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FEDERATION HEADS MEET IN DALLAS

Several Hundred Delegates Discuss Activities of Music Clubs

DALLAS, Oct. 20.—The fall meeting of the board of directors of the National Federation of Music Clubs, which was held here in conjunction with the National Council of District and State Presidents, was attended by several hundred persons, thirty-eight states being represented. The sessions, held at the Adolphus hotel, were presided over by Mrs. John Alexander Jardine, national president. Discussions of the activities of the federation, and of numerous phases of music, were held, and it was felt that much good would eventuate from the meeting.

Social events were held in connection with the meeting, and musical programs were given at several of these. The winner of the National Federation contest and the Schubert Memorial contest of 1933, Edward Austin Kane, tenor, was the featured artist at the banquet held on the 16th. He sang with excel-

lent style, and pleased his audience. He was ably accompanied by Mrs. Kane.

Eudoxia Bradfield, mezzo-soprano, prominent in local musical circles as choir singer and director, and as radio artist, after an engagement on a number of radio programs during the summer in Chicago, was recently engaged as a member of the Chicago Civic Opera. She is using the name Janice Porter professionally.

Mrs. Walter J. Fried, who has been a leading violinist in the city for some years, a member of the faculty of the school of music at Southern Methodist University, and a member of the Dallas Symphony orchestra, resigned from these activities recently, and has gone to live in Wisconsin.

Celeste Morton, soprano, has returned from a visit to China. While in Peiping she gave several concerts.

MABEL CRANFILL

FOURTH PIANO-PLAYING TOURNAMENT ANNOUNCED

National Guild of Piano Teachers to Sponsor Fourth Annual Event in February

The fourth annual National Piano-Playing Tournament sponsored by the National Guild of Piano Teachers, Irl Allison president, will open in Los Angeles in February, 1937, and will be held in fifty cities.

All piano students may apply for entry in the tournament, which offers them an opportunity of giving a program before prominent judges and receiving a certificate of rating which makes them eligible for a place on the national, state or district honor rolls. Four thousand students participated in the tournament last year in forty cities. Units have been established in Little Rock, Ark.; Bakersfield, Fresno, Long Beach, Los Angeles, Oakland, Orange County, Pomona, Riverside-Redlands-San Bernardino, San Diego and Pasadena, Cal.; Washington, D.C.; Wichita, Kan.; Baton Rouge, New Orleans and Shreveport, La.; Boston, Mass.; Jackson, Miss.; Niles City, Billings and Kalispell, Mont.; New York, Cleveland, Oklahoma City, Eugene and Portland, Ore.; Philadelphia, Sioux Falls, S. Dak.; Chattanooga, Memphis and Nashville, Tenn.; Abilene, Austin, Beaumont, Brownwood, Corpus Christi, Dallas, Fort Worth, Galveston, Houston, Rio Grande Valley, San Angelo, San Antonio, Tyler-Longview, Waco and Wichita Falls, Tex., and Seattle, Wash.

Howes Engaged as Washington Organist

WASHINGTON, D. C., Oct. 20.—Arthur Wellesley Howes, for some years organist and choir-master at St. Paul's Church in Germantown, Philadelphia, has been engaged in the same capacities at St. John's Church. Mr. Howes, who took charge of the work on Oct. 4, succeeds T. Guy Lucas, of England, who has been in charge of the music there for several years. K. B.

Julius Levine Gives Recital in Fargo

FARGO, N. D., Oct. 20.—Julius Levine, promising nine-year-old pianist, who has studied with Tarnofsky at De Paul University in Chicago, gave a recital in Central High School on Sept. 24 under the auspices of the North Dakota Federation of Music Clubs. On Sept. 27 he left for New York where he will continue his studies.

NATIONAL SYMPHONY BEGINS SIXTH YEAR

Capital Will Hear New Works Conducted by Kindler— Schipa to Sing

WASHINGTON, Oct. 20.—The National Symphony begins a new season on Oct. 25. In a program featuring Tito Schipa, tenor, as a soloist, Hans Kindler, the orchestra's conductor, will launch the symphony's sixth year. The seasons opens with most of the orchestra's players of past seasons in their regular places. There is one notable exception: Harry Farbman, gifted violinist, makes his debut as concertmaster. He is a native of Ohio.

The concert, the first of thirty included in the Washington season, begins with 'The Entrance of the Gods into Valhalla,' from Wagner's 'Das Rheingold.' Mr. Schipa will sing 'Una Furtiva Lagrime,' by Donizetti, and 'Il Mio Tesoro,' by Mozart. Later in the program he will sing four selections, accompanied by Frederico Longras, pianist. These numbers will include: 'Amarilli,' by Caccini; 'Pesca d'Amore,' by Barthelemy; 'Ninna Nanna a Liana,' by R. Bellini, and 'Marechiaro,' by Tosti. The Symphony will be Haydn's No. 88, in G.

Dr. Kindler will also give a first performance of 'Spring Festival,' by Mary Howe, a Washington composer, and a first performance in the Capital of 'Rhumba,' by Harl McDonald. In commemoration of the 125th anniversary of the birth of Franz Liszt, and of the fiftieth year of his death, the program will conclude with 'Les Préludes.'

Piatigorsky to Play with Eight Orchestras

Gregor Piatigorsky will make fifteen appearances with eight major orchestras this season including the Portland Symphony, on Nov. 24, the Cincinnati Symphony on Dec. 18 and 19 and the Boston Symphony on Dec. 24 and 26. On Jan. 7 and 9 he will be soloist with the Cleveland Orchestra and on Jan. 15 and 16 with the St. Louis Symphony. The Philadelphia Orchestra has engaged the Russian 'cellist's services for four concerts, two on Jan. 29 and 30, one in Washington on Feb. 2 and one in Baltimore the following day. The eighth orchestra with which he will appear is the Indianapolis Symphony.

Samuel Dushkin Sails for London

Samuel Dushkin, violinist, with Mrs. Dushkin, sailed on Sept. 17, for a European concert tour, which will include an appearance with the B. B. C. Orchestra and a recital in London and as soloist with the Orchestra Symphonique in Paris and the Philharmonic Orchestra in Prague. He will return to America in December to collaborate in programs with Igor Stravinsky, with whom he will be heard in New York as soloist with the New York Philharmonic-Symphony on Jan. 14, 15 and 17, and in the Town Hall Endowment Series on Jan. 27.

Rosa Tentoni to Make Many Concert Appearances This Season

Rosa Tentoni, soprano, who sang leading roles with the Cincinnati Zoo Opera and the Robin Hood Dell forces in Philadelphia during the summer, began her fall tour with a recital in Guelph, Ont., on Oct. 9. She was soloist with the Lansing Symphony and the Grand Rapids Symphony on Oct. 13 and 16, respectively, and will open

the Celebrity Concert Series in Toronto on Nov. 10 after an appearance in Quebec. Other November engagements include Newport, R. I., and an appearance as soloist in the Verdi Requiem with the Cleveland Orchestra.

DENVER HEARS ANTOINE

Soprano Welcomed in Homecoming Concert in Native State

DENVER, COL., Oct. 20.—Josephine Antoine, Colorado's native daughter, was given an enthusiastic homecoming welcome when she appeared before a crowded auditorium on Oct. 12. Almost as many encores were demanded as there were works scheduled on the program. Her work was most effective in the ballads and lyrical items.

Edward Harris, accompanist, gave sympathetic support, and also played a piano group, which was enthusiastically received. Valworth Plumb appeared as flutist in 'Lo, Here the Gentle Lark,' and the 'Shadow Song.'

Miss Antoine's admirers and this young artist may rejoice in knowing that her homecoming, under the management of Oberfelder and Slack, was a veritable triumph. J. C. K.

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NEW YORK UNIVERSITY PLANS CONCERT SERIES

Orchestral, Band and Glee Club Events Sponsored by Department of Music

Under the auspices of the Department of Music Education of New York University, a series of concerts and recitals will be given this season. On Nov. 25, Ernest Williams will conduct the symphonic band. On Dec. 18 Luther Goodheart will lead the annual Christmas concert by the department of education chorus in the morning, and in the afternoon John Warren Erb will conduct the symphonic orchestral society.

Frank Luker will lead the girls' glee club in a program on Jan. 20; Mr. Erb will again head the symphony on March 17; the girls' glee club will be heard on April 14 under Mr. Luker, and the symphony will play on April 28 under Mr. Erb. The annual spring choral concert will be given on May 5, with Luther Goodheart conducting. Ernest Williams will lead the band, Mr. Goodheart the men's glee club, in a Town Hall concert, on May 14. All other concerts will be given in the auditorium of the education building.

CADMAN WORKS HEARD

Federal Project Orchestras Play Composer's Marches and Suites

LOS ANGELES, Oct. 20.—In addition to Charles Wakefield Cadman's composition, 'Dark Dancers of the Mardi Gras,' played at the Hollywood Bowl late this summer under Sir Ernest MacMillan of the Toronto Symphony and with the composer at the piano, several other of his orchestral works have been performed in various parts of America by the Federal Symphonies.

In recent weeks here, Modest Altschuler, former conductor of the Russian Symphony, led Mr. Cadman's 'Hollywood' Suite, and also made a recording for the Project of this suite. His 'Thunderbird' Suite has also been played by Mr. Altschuler, and again under Adolf Tandler, of a second unit of the Federal Symphony, in Los Angeles. Mr. Cadman's 'Festival' March in C has also been repeatedly played in San Francisco under Frederick Preston Search. A hearing of 'Dark Dancers of the Mardi Gras' is projected for Moscow, Russia, this fall.

Bloomington Plans Concert Series

BLOOMINGTON, IND., Oct. 20.—An extensive campaign for the sale of season tickets for the University Music Series was launched the week of Sept. 16;

Dean Agnes E. Wells is chairman of the ticket sales. The series will open on Oct. 21 with John McCormack, tenor; on Nov. 17, the Moscow Cathedral Choir sings; Emanuel Feuermann, 'cellist, will present a program on Dec. 1; Poldi Mildner, pianist, on Feb. 2; Efrem Zimbalist, violinist, on March 17, and on a date to be announced later Doris Humphrey, Charles Weidman and their dance group will appear.

P. S.

PORTRAITS OF PLAYERS

Drawings of Boston Symphony Men by Gerome Brush Are Issued

... "The coffee-house of Dr. Johnson and the lyceum of Plato were the one-armed lunch rooms and the esplanades of their day, where they sneered, grumbled and laughed unnoticed. Today, unnoticed, waiting for a traffic light to turn green, hesitate unassuming men, for the safest moment to cross the street and get into the tuning room of Symphony Hall."

Thus writes Gerome Brush in the foreword to his folio of 109 full-page charcoal drawings of the members of the Boston Symphony and its conductor, Serge Koussevitzky, published by The Merrymount Press of Boston.

Edward Weeks of the *Atlantic Monthly* has contributed an appreciation of the public service performed by Mr. Brush, and the artist himself has written brief and often charmingly appropriate biographies of each of the musicians whose likenesses constitute this volume. It will be of interest to all who know the manner of music, but not the men behind the music of the Boston Symphony.

Yon Oratorio to Be Given in Brooklyn

The premiere of a new oratorio, 'Christ the King,' by Pietro Yon, organist and composer, will be given on Oct. 25 at the Brooklyn Academy of Music. Mr. Yon's music, according to Dr. Ansaldo, has been especially collocated to interpret ten episodes in the life of Christ, from the period of expectation to the ascension. The composer will be at the organ and the oratorio will be sung by the men soloists and the choir of St. Patrick's Cathedral, of which Mr. Yon is musical director.

Cantata Society Resumes Rehearsals

The Cantata Society of New York resumed rehearsals on Oct. 20. The purpose of this society is to study and perform seventeenth and eighteenth century choral music in the original versions. Last year the greater portion of the season was devoted to the study of Bach's 'Passion According to St. John.' A complete performance of the original score was given in May, with solo parts, small orchestra, organ and harpsichord.

Churchill Conducts Hartford Symphony

HARTFORD, Oct. 20.—Creighton Churchill, son of Winston Churchill, the author, was guest conductor of the Hartford Symphony on Sept. 9. His program included the first Hartford hearing of the 'Karelia' Suite by Sibelius.

J. F. K.

Sena and Devi in England

Sura Sena and Nelun Davi have been appearing in Oriental programs in England recently. They were to return after their last engagement on Oct. 7 for their winter season in America which is being arranged by Annie Friedberg.

ST. LOUIS SYMPHONY ANNOUNCES SCHEDULE

Orchestra, Under Golschmann, Plans Extensive Season at Home and on Tour

ST. LOUIS, Mo., Oct. 20.—The St. Louis Symphony, under the direction of Vladimir Golschmann, will begin its fifty-seventh consecutive season with a pair of concerts on Oct. 30 and Oct. 31 in the St. Louis Municipal Auditorium.

Golschmann will begin his sixth year as conductor. His programs will again include many novel works, as well as compositions from the standard orchestral repertoire. He will also present a number of works that have been neglected for some time in St. Louis. Scipione Gudi will again be concertmaster and assistant conductor, while Max Steindel will be principal 'cellist and personnel manager. Except for a few changes to improve the orchestra's quality, the augmented orchestra of eighty-seven players will be virtually as it was before. Eighteen pairs of afternoon and evening concerts, ten student and high school programs, and the usual special concerts, such as the annual pension fund offering, will be included on the orchestra's activities for the 1936-'37 season.

Tours Planned

The orchestra will undertake three extensive tours, appearing in the principal cities of the Middle West and the South. Opening at the Chicago Auditorium as an attraction of the Northwestern University Concert and Lecture Course on Jan. 18, it will visit South Bend, Indianapolis, Columbus, and Toledo. Beginning Feb. 15 at Purdue University, Lafayette, Ind., engagements will follow at the State universities of Illinois, Iowa, and Missouri, with concerts en route at Peoria, Ill., and Davenport, Des Moines, and Ames, Ia. After the conclusion of its St. Louis

concert series, the full orchestra inaugurates a southern tour at Memphis, Tenn., on March 29, with bookings at Birmingham and Montgomery, Ala., Atlanta and Savannah, Ga., Columbus, Miss., New Orleans, La., and Houston, San Antonio, Waco, Dallas, and Denton, Tex.

The St. Louis Symphony will make its fourth annual appearance with Col. W. de Basil's Ballet Russe on Jan. 1, 2 and 3.

Guest Artists Listed

On the list of guest artists engaged for the season are five newcomers: Serge Prokofiev, composer-pianist; Ruth Slenczynski, twelve-year-old pianist; Leon Zighera, violinist; Dalies Frantz, pianist, and Arthur Fear, baritone. Other soloists, who have appeared with the St. Louis Symphony in other seasons, will be Jascha Heifetz and Scipione Gudi, violinists; Serge Rachmaninoff, Alexandre Tansman, Vladimir Horowitz, and Corinne Frederick, pianists, and Gregor Piatigorsky, 'cellist.

The St. Louis Symphony Chorus of 200 voices will make its appearance on Nov. 20 and 21 in a presentation of Berlioz's 'The Damnation of Faust,' with Rose Bampton, Paul Althouse and Chase Baromeo as soloists. The final appearance of the season by the chorus will be at concerts of March 5 and 6, in William Walton's 'Belshazzar's Feast.' Arthur Fear will be soloist.

Tito Schipa Arrives in America

Tito Schipa, tenor, arrived here on the Rex on Oct. 22. Mr. Schipa has just completed a motion picture in Rome, where he has been occupied during the past two months. He will begin his concert tour at Washington, D. C., on Oct. 25, with the National Symphony, followed by a recital at the Academy of Music, Brooklyn, N. Y., on Oct. 27.

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Obituary



Félia Litvinne

PARIS, Oct. 13.—Félia Litvinne, dramatic soprano, for many years one of the important members of the Opéra here, especially in Wagnerian roles, died here yesterday in her seventy-fourth year.

Félia Litvinne, whom New York heard as Félia Litvinoff in the Mapleson Company in 1885, and who was a member of the Metropolitan during the season of 1896-1897, was born in St. Petersburg, Russia, in 1863. Her studies were pursued largely in Paris under Mme. Barthe-Banderoli and Victor Maurel. She made her debut there in Massenet's 'Hérodiade,' with Jean and Edouard de Reszke (the latter was her brother-in-law). During her engagement at the Academy of Music in 1885, she appeared in such dramatic roles as Leonora in 'Il Trovatore' and Selika in 'L'Africaine.'

Returning to Europe, she sang for some years in St. Petersburg and Moscow and finally made her home in Paris, creating a deep impression in Wagnerian excerpts which Lamoureux was then introducing in his concerts. Her engagement at the Metropolitan was the result of Nordica's withdrawal from the company in mid-season. This was owing to Melba's having been given the role of Brünnhilde in 'Siegfried,' to which Litvinne fell heir after Melba's complete fiasco. She also appeared as Isolde, but without great success. She sang at Covent Garden in 1899 and for some seasons afterwards until 1910, and also appeared as Brünnhilde in 'Götterdämmerung' under Toscani at La Scala in 1908. She was invited to sing Isolde at Bayreuth, but declined. Much of her wealth disappeared in the Russian revolution and for the past three years she had lived at a home for the aged.

Johan Ludwig Wallin

PORTLAND, ORE., Oct. 16.—Johan Ludwig Wallin, for thirty years a member of the staff of the *Journal*, and for some time its music critic, died in a hospital on Sept. 30 after a short illness. Born in Helsingfors, Finland, in 1875, he came to this country as a boy. He played the bass tuba for a time in the Portland Symphony and was largely instrumental in establishing the Junior Symphony. J. F.

J. Hollis Lindsay

HALIFAX, Oct. 1.—J. Hollis Lindsay, head of the music department of the Halifax School for the Blind since 1930, died here on Sept. 12 in his fifty-second year. Himself afflicted with blindness, he was graduated from the school where he taught at the time of his death, and also from the American Conservatory in Chicago.

STEPHAN BALOGH WILL PLAY BEETHOVEN WORKS

Member of Faculty of Cornish School to Present Radio Programs—Orchestra Rehearses

SEATTLE, Oct. 20.—Stephan Balogh, pianist of the Cornish School teaching staff, announces a new series of radio programs for his Musical Portraits hour. For the next few months these talks with music will cover the thirty-two Beethoven sonatas. They will be heard each Wednesday at 5:45 to 6:00 P.M., over station KOMO. These programs may be heard in the Cornish Theatre.

The first rehearsal of the Cornish School orchestra was held Wednesday evening under the direction of Dr. Basil Cameron, head of the music department and director of the Seattle Symphony.

Opening an entirely new field for Seattle musicians, the recently completed radio and recording studios of the Cornish School are now ready for use. Equipped with the latest recording machinery in the country, these studios enable the student and master to study their mistakes and progress by ear, and in this way correct errors that might otherwise have gone unnoticed.

With the passing recently of Mrs. C. D. Stimpson, the art world lost one of its most enthusiastic patrons. In memory of the interest that Mrs. Stimpson had in the development and growth of the Cornish School, and her friendship with those connected with the school, a special assembly was held in the theatre on Oct. 5. The services included an address by Miss Nellie C. Cornish, and music by members of the teaching staff. Bertha Poncy Jacobson, Donald Strain, and Theodore Anderson played the Trio in B Flat Major by Schubert, and Miss Marian Flanders sang the lovely 'Bist Du Bei Mir,' by Bach.

Toledo Philharmonic Begins Season

TOLEDO, O., Oct. 20.—The Toledo Philharmonic, Joseph Sinton, conductor, inaugurated its season on Oct. 9 in Ursuline Auditorium. Corinne Rider-Reed, soprano, was soloist in the aria, 'Dich Teure Halle,' from 'Tann-

R. Burns Powell

PORTLAND, ORE., Oct. 16.—R. Burns Powell, lawyer and musician, died on Sept. 30 in his fifty-second year. He had been first trombone player in the Portland Symphony since its organization in 1911. He was president of the Musicians' Mutual Association in 1934. J. F.

William Haskell

ALBANY, N. Y., Oct. 15.—William Haskell, music and dramatic critic of the *Knickerbocker Press* since 1921, died suddenly of a heart attack on Oct. 7. He was born in Albany in 1880 and had previously been on the staff of *The Argus*.

Harry P. Gremmler

ALBANY, N. Y., Oct. 15.—Harry P. Gremmler, for twenty-nine years organist of the Holy Cross Church and for the past four years organist of Our Lady Help of Christians, died on Oct. 9 after suffering an apoplectic stroke.

Mrs. Ernestine Hubbell

DALLAS, TEX., Oct. 1.—Mrs. Ernestine Hubbell, wife of J. Wesley Hubbell, prominent singing teacher and tenor, died at her home in Dallas on Sept. 13, after an illness of several months. Before coming to Dallas some years ago, Mrs. Hubbell's home was in Cincinnati. M. C.

häuser' and 'Salome's Song' from Massenet's 'Herodiade'. The orchestra was heard in Beethoven's 'Leonore' Overture, No. 3, Rimsky-Korsakoff's 'Capriccio Espagnole', and works by Bach, Gillet, Saint-Saëns, Wolf-Ferrari, and others.

MUSIC CONTEST PLANNED

New Friends of Music to Award Ticket Series for Essays

The New Friends of Music, Inc., a non-profit making organization which is sponsoring a popular priced late Sunday afternoon concert series devoted to Beethoven and Brahms chamber music and Lieder at Town Hall, will hold a contest open to all music lovers.

The complete programs of the sixteen concerts including the schedule of artists and works to be played may be had upon request, from the New Friends of Music's office at 15 West 44th Street, New York City. An essay not exceeding fifteen hundred words on "The Increasing Appreciation of Chamber Music in America" must be submitted, not later than Nov. 1, to the organization's office. Five prizes in the form of subscriptions and tickets, which have been reserved by the society for this purpose, will be awarded by judges to be announced shortly.

Josef Lampkin Tours the Far East

Josef Lampkin, American violinist, has scored significant successes during the past two years in concert and recital appearances in Tokyo, Yokohama, and other provinces of Japan. He has also played in Shanghai, Peking, Tientsin, China; Port Arthur and Dairen, Manchukuo. He will leave Japan at the end of October to appear in concerts in Hongkong, China; Manila, Singapore, Indo-China and Java. He will arrive in New York next spring on his way to Europe.

Search Conducts WPA Forces in San Francisco

SAN FRANCISCO, Oct. 20.—Frederick Preston Search conducted a WPA orchestra at Washington Square on Oct. 5, at Mission Park on Oct. 7, and at the Civic Centre on Oct. 9. The program included several marches by Sousa, the Introduction and Bridal Chorus from Wagner's 'Lohengrin', his own 'Courageous San Francisco' March, and other lighter works.

Grand Rapids Symphony Opens Season

GRAND RAPIDS, MICH., Oct. 20.—The Grand Rapids Symphony gave the first concert in its series of seven on Oct. 16 in the Civic Auditorium under the baton of Karl Wecker. Rosa Tentoni, soprano, was soloist in arias from 'Mignon', 'Otello', 'Faust', and 'Cavalleria Rusticana'. Beethoven's 'Eroica', waltzes by Sibelius and Johann Strauss, Roger-Ducasse's 'Clarionnerie', and compositions by Goldmark and Rubinstein were the orchestral works performed.

Haubiel Appears in Fall Musicales

Charles Haubiel, composer-pianist, appeared in a program of works, composed by him at the MacDowell Colony during the summer, at the residence of Mrs. Parker Bremer in Dublin, N. H., on Oct. 9. On Oct. 18, he gave a musicale and tea for his pupils at New York University, presenting to them, 1,000 pieces and books of music from the library of the late Anjinette Hall.

WINTER BOOKINGS MADE BY LONG BEACH GROUP

Prominent Artists Included — New Organization Plans Increase in Piano Recitals

LONG BEACH, CAL., Oct. 20.—The Beaux Arts Concert Series, Ira D. Morgan, manager, closed its first season in May, and has announced the following artists for the 1936-1937 season: The Don Cossaks in October; Ezio Pinza, bass-baritone in November; Jooss European Ballet in December; Rose Bampton in January; San Carlo Opera in February, and Nathan Milstein, violinist, in March.

The Ebell Club has appointed Mrs. James A. Trane program chairman. The Woman's City Club has elected Mrs. Hale M. Young program chairman; the University Women's Club has Mrs. C. E. Farrand for president. Mary Ellen Good is the newly elected president of the Musical Arts Club. Mrs. Robert M. Cate, is president of the Woman's Music Club.

The Pianists' Association of Long Beach is the newest musical organization in the city. The organization has as its aim the presentation of more pianists, especially artists of Southern California. The business of the group is carried on by a board of ten sponsors, and a general chairman, Jane Stanley. The first artist presented was John Crown.

Dick Dixon, supervisor of Long Beach WPA unit, has several groups of musicians organized, the largest being the concert orchestra of fifty members. A. M. G.

Heinroth Begins Thirtieth Season of Organ Recitals

The thirtieth season of public organ recitals by Dr. Charles Heinroth, sponsored by the College of the City of New York, began on Oct. 18. Dr. Heinroth will be heard every Sunday and Thursday afternoon throughout the season in the Great Hall of the college.

Frederick Bristol Begins Winter Activities

Frederick Bristol, pianist, who will give his annual New York recital in the near future, is now forming his winter teaching class. During the summer Mr. Bristol was heard in several recitals in Harrison and Franconia, Me., where he spent his vacation, and in a joint program with Eleanor Steele, soprano, and Hall Clovis, tenor.

Omaha Orchestra Heard in Concert

OMAHA, NEB., Oct. 20.—The Omaha Civic Orchestra was heard on Oct. 16 in the second of a series of symphonic programs at Joslyn Memorial Concert Hall. Under the baton of Ernest Nordin, Sr., excellent work was done; most notably in the first movement of the Beethoven Fifth Symphony. E. L. W.

Abas Quartet Begins Tour

LOS ANGELES, Oct. 20.—The Abas String Quartet of this city began a six-weeks' tour of the North with a concert in Portland on Oct. 14. The itinerary includes programs in Marysville, Salem, Seattle, Tacoma, and San Francisco.

Robert O'Connor Plays at Musicales

Robert O'Connor, pianist, who recently returned from his summer vacation, appeared as soloist on Oct. 13 in a private musicale given by Mrs. Richard Tobin at her home in Syosset, L. I.

In New York Schools and Studios

Singers from the studio of Edward Harris, vocal coach, are making frequent appearances on autumn concert and radio programs. Josephine Antoine gave her first recital in Denver on Oct. 12, and repeated the program the next night in Colorado Springs, with Mr. Harris accompanying on both occasions. Her first radio appearance was with orchestra on the Ford Hour under Fritz Reiner on Oct. 4. Reed Kennedy, baritone, sings on alternate Sundays with the Pittsburgh Symphony under Antonio Modarelli, and three mornings over the Columbia network. Stuart Churchill, tenor, has been engaged for weekly broadcasts over NBC. Clyde Barrie, baritone, is heard three times weekly over the Columbia System.

Mr. Harris was accompanist for Lawrence Tibbett at the Worcester Festival. He also trained the chorus for the new Harbach-Romberg operetta, 'Forbidden Melody,' in which Ruby Mercer, whom he has coached in concert and radio repertoire, has a leading role.

Artist pupils of the Ellerman studios have been active recently. Harry McKnight, tenor, began his season with a recital for the Episcopal Actors' Guild on Oct. 9, followed by an appearance with the Chiropan Club of Brooklyn on Oct. 15. Louise Ralph, under the concert management of J. W. Cochran, sang before the Urban Club of Brooklyn. Virginia Reid has signed a contract with Metro-Goldwyn-Mayer, and Virginia Cole is in the cast of Romberg's new operetta 'Forbidden Melody,' now on tour. Fred Locke is singing in the production of 'White Horse Inn'.

A series of monthly piano recitals by artist pupils of Ernesto Berumen in the LaForge-Berumen Studios will begin early in November. Those scheduled to take part include Blanche Gaillard, Mary Frances Wood (Mrs. Berumen), Alice Huebner, Mary Nelson, Alice Cooper, William Schoonmaker, and Constantine Callinicos.

Maude Douglas Tweedy, teacher of singing, has opened her New York studio after a busy summer session at her camp in the Adirondacks. Jeanne Palmer, pupil of Miss Tweedy, was heard in the leading soprano role in 'The Czar's Bride' at the Lewisohn Stadium on July 23, and at Cornell University on July 30. Miss Palmer is now on a tour which will take her through Iowa, Nebraska, Missouri, Oklahoma and Texas.

Agnes Long, soprano, appeared in recital at the Pennsylvania Hotel on Oct. 5.

Kate Chittenden, teacher of piano, has resumed her private and class work for the season. Features for the coming season, apart from a number of studio recitals, will be a series of music appreciation classes. During the first half of the season, these will be devoted to the study of Romanticism and the Romantic composers. The subject for the second half of the season will be announced later.

Cecilia Music School, Hedi Katz, director, announces the addition to the vocal department of its faculty of Alessandro Alberini.

PIANO TEACHERS GUIDE

Guild Compiling List of Names and Addresses

The first National Directory of Piano Teachers of the United States, which will list the names and addresses of piano teachers throughout the country in state sections, is being compiled by the National Guild of Piano Teachers, under the direction of Irl Allison, president. The book will be published annually.

The Guild reports that 4,000 piano students participated in the forty piano-playing tournaments held under its auspices from February to June this year in fourteen states and the District of Columbia. Highest tournament honors went to 109 entrants.

Clark University Adds Music Course

WORCESTER, MASS., Oct. 20.—Clark University has instituted a full course in the history and appreciation of music, which was opened to upper-classmen beginning with the new term on Sept. 28; the instructor is H. Earle Johnson, Mus. M., Director of Music at Clark. The New England college also sponsors the formation of the Clark University String Quartet of professional musicians in Worcester, which becomes the nucleus of an annual series of chamber concerts. Three ensemble concerts are scheduled for the academic year.

Myron Schaeffer to Teach at Western Reserve

CLEVELAND, Oct. 20.—Myron Schaeffer, Cleveland pianist and organist, has joined the faculty of Western Reserve University as an assistant in the department of music. He will teach harmonic analysis in the school of education and conduct a seminar in the graduate school.

A graduate of the five-year course of Oberlin College, Mr. Schaeffer has also studied at Cornell University and has his M.A. from the Graduate School of Reserve. He will also conduct the Glee Club of the Frances Payne Bolton School of Nursing.

Oberlin College Conservatory Has Increased Enrollment

OVERLIN, OHIO, Oct. 20.—Enrollment statistics for 1934 to 1936 indicate a significant increase in the number of students registered in Oberlin Conservatory of Music. There has been an increase of eighty-eight during this period. In 1934, 311 students were registered, of whom eighty were men and 231, women. This year the figures are 106 men and 293 women, totaling 399, which is about the normal enrollment of the conservatory. Approximately 140 are freshmen.

Alexander Raab and His Class Using the Moore Double Keyboard Piano in Berkeley, Calif. From left: Sarah Unna, Norma Brown, Margaret Howard, Ned Herzstam, Mr. Raab, Peter Jarrett, Peter Arnold, and Wanda Krasoff



Chicago Schools

CHICAGO, Oct. 20.—Rudolph Reuter, pianist, of the faculty of the American Conservatory, was soloist with the Illinois Symphony in the Blackstone Theatre on Oct. 18.

Robert Speaker, baritone, artist pupil of Theodore Harrison, has been engaged as soloist at the Pilgrim Congregational Church, Oak Park. Mary Frances Averill, soprano, pupil of Charles La Berge, was heard in recital at Sturgeon Bay, Wis., on Oct. 14.

Marston Pearson, baritone, pupil of Mr. Harrison, has appeared in recital recently in Rockford, Moline, and Wheaton, Ill., and Gary, Ind., and twice in Chicago.

Edward Eigenschenk, organist, was heard in a recital at the Wisconsin State Teachers' College in Milwaukee, on Oct. 29.

CHICAGO, Oct. 20.—The Chicago Conservatory of Music, of which Loro Gooch, is treasurer and manager, has added Allen Grant, pianist, to its faculty for the coming season. The school has enlarged its quarters to take care of the increased enrollment. The curriculum is divided into three departments, the general, the academic, and the graduate schools.

Philadelphia Schools

PHILADELPHIA, Oct. 20.—The first of a series of faculty concerts at the Zeckwer-Hahn Philadelphia Musical Academy was given in the school auditorium on the evening of Oct. 22 by Raymond C. Brown, violinist, assisted by Joseph Allard, pianist.

PHILADELPHIA, Oct. 20.—The Philadelphia Academy of Vocal Arts has established a scholarship to celebrate the opening of its new building. The scholarship will be known as the "Peter Ibbetson Scholarship" and Deems Taylor, the composer of the opera after which the scholarship is named, will head the committee selecting the winner. Examinations will take place next month. Information in regard to auditions can be obtained from the secretary of the school.

PHILADELPHIA, Oct. 20.—The Settlement Music School announces the addition of Jean-Marie Robinault to the faculty as head of the piano department.

Los Angeles Studios

LOS ANGELES, Oct. 20.—Yeatman Griffith, who came to Los Angeles for a series of master classes in voice last summer, has decided to remain for the entire winter, and has postponed the re-opening of his New York studios until the fall of 1937. His work is under the management of the Behymer office.

LOS ANGELES, Oct. 20.—Louise Jansen-Wylie, concert soprano, for the last four years a pupil of Estelle Brown Mills, has departed for a series of engagements. She will sing in Omaha and other cities of the Middle West. Patti Harrold, a pupil of Mrs. Mills for the last two years, will be heard shortly in Muncie and Indianapolis.

Ind. A quartet from the Mills studio, composed of Jane Lambert, Elizabeth Walker, Jeri Fasoli, and John Bell, was also heard recently.

Faculty Members in Recital at Athens College

ATHENS, ALA., Oct. 20.—A recital by members of the faculty of Athens College was given by Mrs. B. D. Peck, director of voice; Mrs. E. R. Naylor, director of violin; Frank M. Church, pianist, and Thelma Goodwin, director of speech, on Sept. 17. Mrs. Naylor played Corelli's 'La Folia,' Mr. Church, works by Bach, Liszt, Paderewski and others, and Mrs. Peck sang Grieg's 'Afloat,' and Liszt's 'Lorelei.'

Dorian to Instruct at Carnegie Institute

PITTSBURGH, Oct. 20.—Dr. Frederic Dorian, Viennese conductor and music critic, has been appointed assistant professor in the department of music at the Carnegie Institute of Technology, where he will teach musical aesthetics and harmony and will conduct the Bach Choir. He received his degree from the University of Vienna, where he studied under Guido Adler. He continued his studies at the State Academy of Music in Vienna, graduating in composition and conducting.

Pietro Yon Re-opens Studio

Upon his arrival in New York from his home in Italy, Pietro Yon, organist and teacher, has re-opened his studio in Carnegie Hall for the new season. Mr. Yon was to give his annual recital in Carnegie Hall on Oct. 21. The organist is also preparing many new programs to be given at St. Patrick's Cathedral.

Brooklyn School Opens

The Brooklyn Conservatory of Music, Edward Adolf Whitelaw, director, began its fortieth season recently. Four additions have been made to the faculty: Aurelio Giorni, piano and composition; Fritz Mahler, operatic coaching; Benno Rabinoff, violin, and Elvin Schmitt, piano.

Joseph Wagner Moves Boston Studio

BOSTON, Oct. 20.—Joseph Wagner, teacher of piano, conducting, and harmony, has removed his studio to 36 Peterboro St. In addition to his private teaching, Mr. Wagner has resumed his conductorship of the Boston Civic Symphony, and his classes in Boston University as well as his duties as assistant director of music in the public schools.

Dalcroze School Opens

The Dalcroze School of Music, Paul Boepple, director, opened for the present season on Oct. 8. Courses are offered in Dalcroze training, instrumental and vocal music, and composition.

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BOOKS: A New Musical Novel

'Of Lena Geyer' a Well-Told Tale—Books on Piano Technique, Group Voice Teaching, Light Operas—Some Essays



Bernard U. Taylor

Group Voice Teaching the Subject of New Volume

Just how effectual the training of the human voice in groups instead of as individuals may be, seems a point open to question, but accepting as a hypothesis that it is feasible, 'Group Voice, A Systematic Course in Singing for Use in Group Instruction' by Bernard U. Taylor (New York: G. Schirmer, Inc.), seems an admirable work and well fitted for the purpose. Singing teachers will probably take exception to some of Mr. Taylor's ideas but that is inevitable with any method.

Mr. Taylor is a member of the faculty of the Juilliard School of Music in New York, and writes from his own experience in the matter. The musical examples by Victor Young, which are included, are to the point. H.

Through Green Mansions with Bernard Van Dieren

Bernard Van Dieren, composer and musicologist, who died in London this last Spring, favored Meyerbeer, Busoni, the latter's life, works and ideas, and at an early age, wrote musical compositions that were "distinguished by a great contrapuntal complexity." His book of essays, 'Down Among the Dead Men' (London: Oxford University Press), favors Meyerbeer, Busoni, their life, works and ideas, and is characterized by a great contrapuntal complexity. The 'essays' include, besides the titular deep-sea adventure, four others, one on Busoni, on Meyerbeer, on Music and Wit, and the last, Sine Nomine.

These are not essays, at least not in the tradition of English literature, but an undergrowth of words springing, it is true, from fertile soil, yet unhappily run to seed. As an example, writing of the French pianist and composer, Alkan (Charles Henri Valentin Morhange), who was born in Paris in 1813, and wrote caprices and études chiefly for his instrument, the author says:

"While this poet lived his retired life in some dark corner of Paris, the limelight was for the Steibelts, the Pixises, and the Kalkbrenners. He was the unsurpassable virtuoso, but the others had the public. The sentimental Scheffel, who slobbered together the complete apotheosis of tears-moonlight-violets-and ichweisanichtwas sadness, has laid it down that 'Es ist im Leben hässlich eingerichtet, dass bei den Rosen gleich die Dornen stehn'. (Significantly enough, an important role in his tearful 'Trompeter,' is filled by 'The Tomcat Hidigeigeli,' whose dismal melodies follow on the go-a-roving of the Knight Before. Only, he meant, it all very seriously.) I should say that the trouble is not so much the thorns being so near the roses, while others have not enough skin for the thorns, thistles, cactus leaves, and stinging-nettles that are thrust on them in abundance."

That is on 17. With the exception of one or two simple declarative sentences, it continues in the same ungrammatical vein until page 270. P.

'OF Lena Geyer' by Marcia Davenport (New York: Charles Scribner's Sons) is one of the best contributions to musical fiction that have come to hand. The list goes back over many years, 'Charles Auchester,' 'The First Violin,' 'Evelyn Innes,' the interminable 'Jean Christophe' and 'Maurice Guest' to name a few of the best known.

Mrs. Davenport has taken a hypothetical Wagnerian soprano (over whose shoulder Olive Fremstad occasionally peeps) and written of her so graphically, that the reviewer was asked by an opera lover recently come to New York "if this Lena Geyer was really such a great singer."

The form of the book is original, the story being pieced together by a young publisher who gets data for a biography from those who had been most closely associated with the diva during her lifetime. Lena is more or less of a pasticcio of various singers. Her engagement for the Metropolitan is effected almost exactly as was that of Mrs. Davenport's mother, Alma Gluck, if rumor of the day spoke truly. Details of the singer's tantrums while on a trans-continental tour smack of tales one has heard of the fit-throwings to which Melba used to treat her managers. No one but Olive Fremstad has approached the artistic eminence in Wagnerian roles that the Geyer achieved.

Other personalities in the book are fairly easy to recognize by anyone familiar with musical New York since the turn of the century. Some are straightforward, others altered to avoid too easy recognition.

Several pages, notably a scene in Kansas City where Geyer was heckled by an audience during the war, and the description of her slow and tragic death from cancer, touch the rim of really great writing. Mrs. Davenport might, however, have taken advice on the subject of the Roman Catholic burial ritual in which case she would not have described the singer's coffin as being met at the entrance to the "sanctuary." Does she mean "sanctuary?" But even this would be stretching a point.

All of the author's character drawing is

vivid. She has really made her puppets come alive. The profane George Phillips is a sheer delight and the adoring Elsa deHaven a very vivid personality. Henry Loeffler, Geyer's husband, is less credible and less interesting. Geyer pervades the volume, as she should, and does so, deliciously.

Musically, in view of Mrs. Davenport's background, the book is authentic. Lilli Lehmann, who does not really appear as a character though she has much to do with Geyer's development (Fremstad again?) is excellently done. J. A. H.

Paul Kirby Writes of the Musical Instruments of South African Natives

'The Musical Instruments of the Natives of South Africa' by Paul Kirby (London: Oxford University Press; sole agents for the U. S. A., Carl Fischer, Inc.), deals in minute detail with a subject somewhat removed from the ordinary pale of the musicologist. Mr. Kirby discusses whistles, flutes, vibrating reeds, reed-flute ensembles, stringed-wind instruments, violins, drums and a number of music-makers foreign to American or Central European knowledge in a thoroughly scholarly fashion and with dispatch.

He has obviously expended a great deal of time and protracted labor in research and in actual contact with the natives. The volume is profusely illustrated. P.

A Guide to Pronunciation

A guide entitled 'What's the Name, Please?' (New York: Funk & Wagnalls), gives the pronunciation of the names of some 1500 "great, near great, or the about-to-be-great of our own time," with each pronunciation authorized by the owner or, in a few instances, vouched for by some one so close to the owner as to be a competent authority. Charles Earle Funk is the author.



Hans Barth

Well-Planned Book for Teaching Piano Technique

With his 'Technique for Developing an Early Foundation in Piano Playing,' Hans Barth provides piano teachers and students with an unusually useful and practical book for well-systematized and concentrated technical study. He has classified the various branches of technique under sixteen heads and arranged fifty lessons, each of which consists of four exercises, which in many cases involve practice in varied rhythms. (New York: J. Fischer & Bro.)

The book eliminates the scattering of effort so common in following the average work on technique and offers teachers a definite and concise plan to pursue in their teaching. At that they are not bound down to the order of the exercises as given as the author realizes that the individual teacher may find it advantageous to assign them in different order. The exercises are all "meaty" and the suggested rhythmic variations, well conceived.

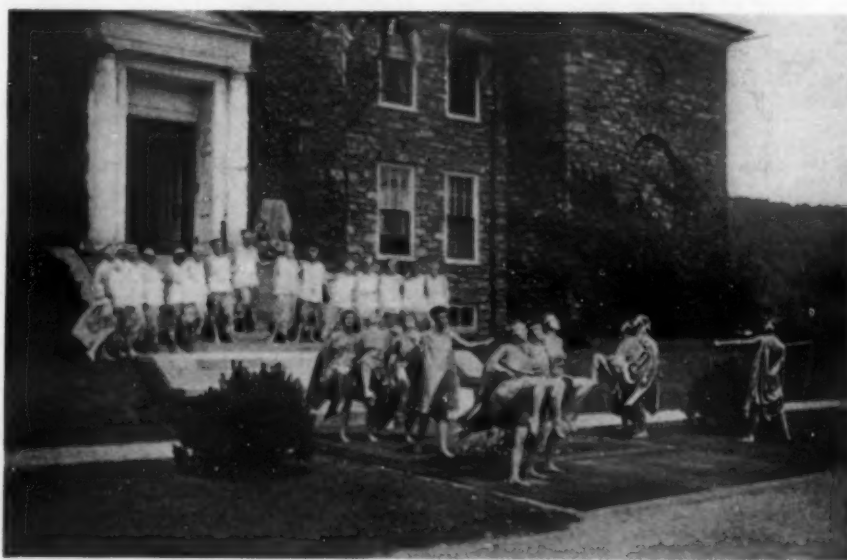
Moreover, the prefatory suggestions for the manner in which to practice the various kinds of technical work are refreshingly up-to-date. Hence, the choice of the formulas has been governed by the modern insistence upon freedom, and all hand-cramping exercises, such as have played so large a part in the technical books of the past, have been carefully avoided. The book is intended for all students who have acquired a knowledge of the rudiments of music and so have had nine or ten lessons. L.

McSpadden Treats of Light Operas

While there are innumerable books dealing with grand opera, there have been few that perform like service for lighter works of the sort. Consequently, 'Light Opera and Musical Comedy' by J. Walker McSpadden (New York: Thomas Y. Crowell Company) fills a long-felt want. Mr. McSpadden, besides giving interesting historical data on the genesis of light opera and its beginnings in various countries, lists 187 works in these forms with sketches of plots, dates of premieres and in many cases the original casts.

A book of this kind, however, to be completely valuable must be completely accurate. Unfortunately, the author has not invariably checked up his data, so that mistakes occur. There are also errors in spelling of names, omissions of dates of premieres that might well have been included (for example, that in America of 'The Geisha') and misstatements such as that 'The Gondoliers' was the last opera upon which Gilbert and Sullivan collaborated. (What about 'Utopia Limited' and 'The Grand Duke?') A production of Cimarosa's 'Il Matrimonio Segreto' is credited to the Metropolitan, but that institution disclaims any such production, though it was considered, a few seasons ago.

Nevertheless, the book is an interesting and valuable one and full of much needed information. H.



A Dance Scene from Euripides's 'Alkestis' at the State Industrial Home for Women at Muncy, Pa., an illustration from 'Music in Institutions'

THE purpose of Willem van de Wall's six programs, and the end of the author's book 'Music in Institutions,' which has efforts in the social education of the in-between issued under the imprint of the Rus-dividual inmate. The sensible contention sell Sage Foundation, is to bring before is that music may have educational as well the public, especially that portion of it as recreational uses. In fact, in some interested in welfare institutions, methods hospitals, it is used as adjunct therapy. for the use of music in integrating and regenerating the lives of those who occupy mental hospitals. Years of research, is a doctor of music, director of the observation and experience have given Dr. van de Wall's work the authenticity of practical knowledge.

The main objective of institutional mu-

Dr. van de Wall, who was assisted in this work by Clara Maria Liepmann, cupy mental hospitals. Years of research, is a doctor of music, director of the observation and experience have given Dr. van de Wall's work the authenticity of practical knowledge. Education of Teacher's College, Columbia University. P.